

Exhibit 33

The Art Newspaper, Visitor Figures 2013

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INTERNATIONAL EDITION

THE ART NEWSPAPER

SPECIAL REPORT

VISITOR FIGURES 2013

*Museum and exhibition
attendance numbers
compiled and analysed*

EXPANSION PLANS

New spaces for building audiences

THE ART "EXPERIENCE"

Why museums are making us queue

- Top 100 museums
- 650 most popular shows



THE YEAR'S BIGGEST TRENDS • CURATOR-DIRECTORS • ART THAT NEVER TRAVELS

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SPECIAL REPORT

VISITOR FIGURES 2013

Exhibition & museum attendance survey



Dutch Old Masters from the Mauritshuis, the Hague, on the Tokyo leg of a world tour topped our international survey of exhibitions in 2012. In 2013, the top two paying shows were again in Asia. In Taipei, loans of ancient gold, jade and bronze artefacts from mainland China alongside works in the collection of the National Palace Museum pulled in the crowds (10,946 a day) for its "Western Zhou Dynasty" show. Paintings from the Lingnan school of the 19th and 20th century attracted almost as many visitors (10,711 a day) to the same institution.

Europe witnessed a "Dalí" double hit. In Paris and Madrid the show was the top-paying exhibition. In the French capital, it broke the Centre Pompidou's daily attendance record. Last year, 7,364 people a day went to see the Spanish artist's work (790,000 in total). But in 1979, its first Dalí exhibition attracted more visitors in total (900,000). In Madrid, "Dalí" also saw queues snaking outside the Museo Nacional Centro de Arte Reina Sofía. But the show's 6,615 visitors a day did not beat the record set by the Picassos lent by the Musée Picasso, Paris, in 2008.

Free-entry blockbusters

For free exhibitions, Rio de Janeiro's Centro Cultural Banco do Brasil again comes top of our survey. Its most popular show "Impressionism: Paris and Modernity", featuring loans from the Musée d'Orsay, Paris, drew 8,099 visitors a day, repaying the \$5.6m cost of bringing works by Manet, Degas and Monet and others to Rio and to its branch in São Paulo the year before. The artists in the centre's next most popular show are unknown and from China, the so-called "peasant da Vincis" brought to the world's attention by international star Chinese artist Cai Guo-Qiang. A show about animation starring cartoon favourites Betty Boop and Popeye, among others, also did well at the Rio venue.

Taipei takes top spot with loans from China

Asian art is in the ascendancy globally, while in Europe, Salvador Dalí reigns supreme. By Javier Pes and Emily Sharpe

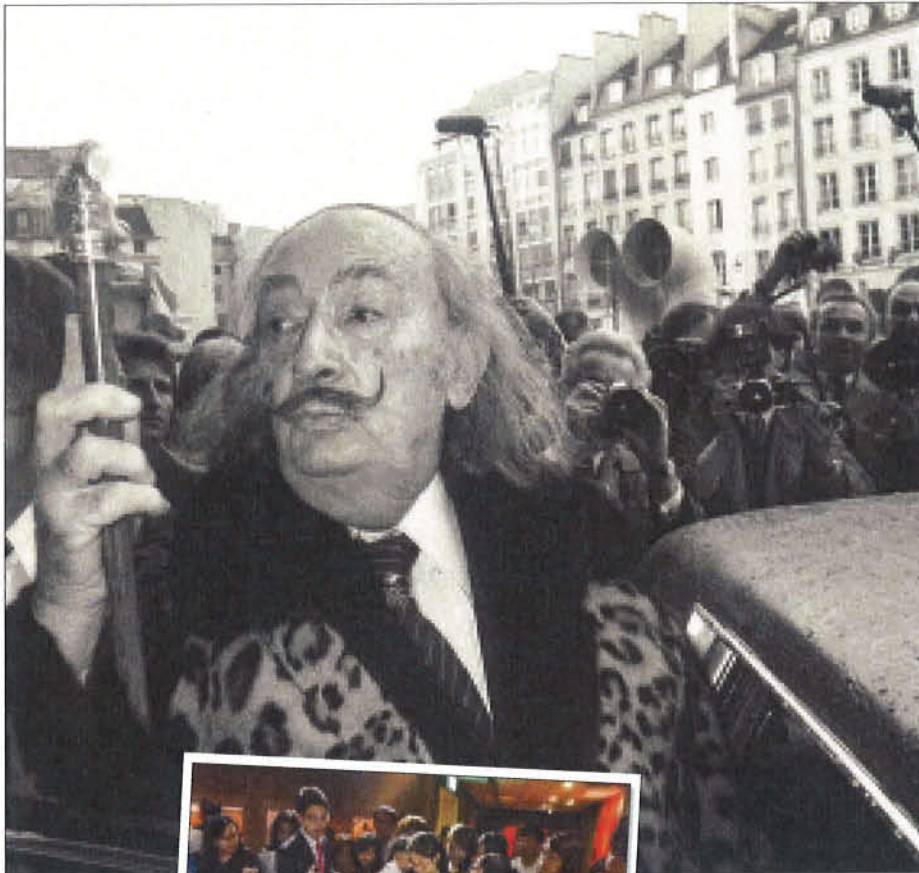
Loans to China of Fabergé eggs from the Kremlin Museums in Moscow attracted 5,967 visitors a day to the Shanghai Museum, which is free to enter, putting it among the top ten best-attended shows. Paintings by Raphael travelled from the Uffizi for a sure-fire paying blockbuster in Tokyo at the National Museum of Western Art, boosted by loans from the Vatican Museums as well as the Musée du Louvre and the Museo del Prado in Madrid, among other institutions. The show attracted 6,172 visitors a day (entry included with general admission). This is 1,800 more than the Louvre attracted with an exhibition of late works by the Renaissance master.

The financially strapped Detroit Institute of Arts just missed the top 100 museums

Last year, Norway celebrated the birth of its most famous artist. The sesquicentennial exhibition "Edvard Munch 150" at the National Gallery, Oslo, was the main event, co-organised by the National Museum and the Munch Museum. It attracted 2,918 visitors a day. But, a version of one Munch painting, albeit his most famous work, *The Scream*, drew 5,528 visitors a day when on loan to New York's Museum of Modern Art (MoMA).

Russia's love affair with Italian art was confirmed by the crowds that flocked to see "From Guercino to Caravaggio" at the Hermitage. The paintings collected by the late Denis Mahon and donated to Italian institutions attracted 11,122 a day, but as entry is included with general admission, the figure reflects the number of people in the St Petersburg museum on any given day.

London's Tate Modern reports that 11,670 visitors a day went to see a video installation by William Kentridge in the Tanks, the former oil



Europe's most-attended exhibition was "Dalí" at Centre Pompidou in Paris, closely followed by its presentation at Madrid's Reina Sofía (above); the Surrealist at the opening of the Pompidou's retrospective in 1979; "Western Zhou Dynasty" at Taipei's National Palace Museum

reservoirs converted into a performance and display space. Both the Hermitage and Tanks shows feature in our "big ticket" category (see p9). In a category of its own is the Nata National Museum's annual temple treasure show. Last year's selection, including a zither and incense burner, drew 14,743 visitors/pilgrims a day.

Louvre on top, again

The Louvre has topped our list of best-attended art museums since we began surveying overall attendance six years ago. Even with around 500,000 fewer visitors last year (after a record-breaking 2012), the Louvre retains its pole position with an annual attendance of 9.3 million. The British Museum and the Metropolitan Museum of Art swapped places in 2013. The free London institution saw its attendance rise to 6.7 million while its peer in New York (voluntary admission \$25), saw attendance rise to 6.2 million, helped by being open seven days a week since last July.

The National Gallery, London, had a bumper year with six million visitors without a blockbuster show. The Tate Modern, despite a retrospective of works by Lichtenstein, saw its visitor numbers fall to 4.8 million from 5.3 million in 2012. The closure of the Tanks to allow its extension to be completed, and the end of the Unilever series in the Turbine Hall, were proba-

ble contributing factors.

In Madrid, the Prado had a disappointing year, falling from 3.1 million to 2.3 million, despite Monday openings. But the sun shone on the nearby Reina Sofía, boosted by "Dalí", its attendance rose to 3.2 million (up from 2.5 million in 2012). In Paris, however, the Spanish artist's appeal could not stop the Centre Pompidou's attendance dipping slightly by around 55,000 to 3.7 million after a steady rise over the past five years.

The Museum of Modern Art, New York, saw its admission just top the three million mark after a dip last year. No comfort for New Yorkers who think it is always overcrowded.

Around 80% of international tourists to the Netherlands only visit Amsterdam, which is a boon to the city's museums. The Rijksmuseum fully reopened in April after its decade-long modernisation and in eight months its attendance exceeded two million. A new museum, MuCEM in Marseilles, which opened last June and focuses on European culture, had a strong first year, with 1.8 million visitors in its first six months. This was no doubt helped by the fact that the city was one of the European Capitals of Culture in 2013.

New museums tend to see a slight fall in visitors after their inaugural year, but the Museo

Soumaya in Mexico City, the billionaire Carlos Slim's private museum, broke the one million mark. The non-charging museum attracted 1.1 million visitors, up from 833,000, which bodes well for another private institution, the Museo Jumex, which opened nearby last November. Its founder, Eugenio Lopez, is on the board of the Museum of Contemporary Art, Los Angeles. The trustees will be hoping Philippe Vergne, the new director, will reverse the institution's plunging attendance, down from 248,000 in 2012 to 173,000 in 2013 – less than the Norton Simon Museum of Art in nearby Pasadena. Meanwhile, the Los Angeles County Museum of Art's attendance is a respectable 1.2 million. Five years ago it was little more than half that figure.

TOP 100 ART MUSEUM ATTENDANCE THE TOP 10

1	Louvre	PARIS	9,334,435
2	British Museum	LONDON	6,701,036
3	Metropolitan Museum of Art	NEW YORK	6,226,727
4	National Gallery	LONDON	6,031,574
5	Vatican Museums	VATICAN CITY	5,459,000
6	Tate Modern	LONDON	4,884,939
7	National Palace Museum	TAIPEI	4,500,278
8	National Gallery of Art	WASHINGTON, DC	4,093,070
9	Centre Pompidou	PARIS	3,745,000
10	Musée d'Orsay	PARIS	3,500,000

CONTINUED ON PAGE 15 >

Methodology

The daily figures are calculated automatically by our database, which computes the number of days an exhibition was open using the following formula: total number of days between start date and end date, divided by seven, multiplied by the number of days per week the institution is open, minus exceptional closures. All data used was supplied by the institutions concerned. Some institutions offer a number of exhibitions for a single ticket: these are shown as one entry. Exhibitions that were free to visit, ie, neither the museum nor the show had an entry fee, are indicated with an asterisk (*).

The Detroit Institute of Arts, which under the leadership of Graham Beal continues the good fight against a forced sale of works in its collection, just missed the top 100 museums with 594,267 visitors, up from 429,000 in 2011. It came 102nd.

As with attendance at exhibitions, there are anomalies with institutions. Museums that are part of larger visitor destinations are difficult to compare with their stand alone peers. The most striking example of this is in Beijing's Forbidden City where the Palace Museum complex had a total attendance of 14.6 million visitors last year.

This survey is only possible thanks to the work of numerous press officers and their colleagues who collated and provided us with the attendance data for around 1,800 exhibitions and around 500 museums to complete this year-on-year survey.

• Research led by Toby Steggs and compiled with the assistance of Shannon McNaught, Vanessa Saraceno and Victoria Stapley-Brown, and edited by Emily Sharpe

MOST POPULAR EXHIBITIONS

THE TOP 20

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
10,946	1,007,062	The Western Zhou Dynasty	National Palace Museum	Taipei	8 OCT 12 - 7 JAN 13
10,711	921,130	The Lingnan School of Painting	National Palace Museum	Taipei	1 JUN - 25 AUG
8,099	561,142	* Impressionism: Paris and Modernity	Centro Cultural Banco do Brasil	Rio de Janeiro	23 OCT 12 - 13 JAN 13
7,364	790,090	Dali	Centre Pompidou	Paris	21 NOV 12 - 25 MAR 13
6,615	732,339	Dali	Reina Sofía	Madrid	27 APR - 2 SEP
6,409	264,584	* Cai Guo-Qiang: Peasant da Vincis	Centro Cultural Banco do Brasil	Rio de Janeiro	7 AUG - 23 SEP
6,172	505,246	Raphael	National Museum of Western Art	Tokyo	2 MAR - 2 JUN
5,967	572,759	* World of Fabergé	Shanghai Museum	Shanghai	29 SEP 12 - 3 JAN 13
5,896	278,801	Kyoto from Inside and Outside	Tokyo National Museum	Tokyo	8 OCT - 1 DEC
5,761	306,999	* Move Yourself through Movies	Centro Cultural Banco do Brasil	Rio de Janeiro	5 FEB - 7 APR
5,657	247,290	* Elles: Women Artists in the Pompidou	Centro Cultural Banco do Brasil	Rio de Janeiro	24 MAY - 1 JUL
5,610	472,883	James Turrell	Guggenheim Museum	New York	21 JUN - 25 SEP
5,557	350,082	* Early Chinese Painting and Calligraphy	Shanghai Museum	Shanghai	27 NOV 12 - 3 JAN 13
5,528	1,017,146	Edward Munch: The Scream	Museum of Modern Art	New York	24 OCT 12 - 29 APR 13
5,435	440,973	Impressionism, Fashion and Modernity	Metropolitan Museum of Art	New York	26 FEB - 27 MAY
5,421	655,941	* Paper	Soatchi Gallery	London	18 JUN - 3 NOV
5,242	492,772	* Splendours in Smalt	Shanghai Museum	Shanghai	19 OCT 12 - 20 JAN 13
5,234	612,334	* Breaking the Ice: Moscow Art 1960-80s	Soatchi Gallery	London	21 NOV 12 - 28 MAR 13
5,181	590,630	Claes Oldenburg: The Street and The Store	Museum of Modern Art	New York	14 APR - 5 AUG
5,153	340,092	* World in Mirror: Bronze Mirrors	Shanghai Museum	Shanghai	16 NOV 12 - 20 JAN 13

CONTINUED ON PAGE 8 >

SPECIAL REPORT

VISITOR FIGURES 2013

Exhibition & museum attendance survey

Why we're queuing up for the art 'experience'

For museums, the queue has become as big a spectacle as the art itself. But how long are we going to stand in line? By Blake Gopnik

When we have to spend hours queuing to get a new driver's licence, we raise a stink and bureaucrats grovel. When we've spent most of a night in the emergency ward waiting for little Zoe's car to be checked, we expect apologetic words about limited resources and necessary triage. When a crowd queues for four, five, even nine hours for the latest spectacle mounted in an art museum, organisers are more likely to crow about the project's success than bemoan the hours wasted waiting in line.

In New York in 2013, the most touted time-waster was the queue at the Museum of Modern Art's "Rain Room" (12 May-28 July), mounted in an empty lot by the digital magicians at Random International, a collective based in London. It consisted of a large, darkened space with showers of water falling from the ceiling, controlled by sensors that made them shut off around any human moving below.

"It could have been made for the World's Fair of 1964," wrote critic Ken Johnson in the *New York Times*. "Rain Room", for all its entertaining ingenuity, seems little more than a gimmicky diversion."

But it could be that gimmicky diversions, and the queues they foster, are precisely what

These new art "events" provide a clearly defined, marketable product

museums are beginning to aim for. The Turbine Hall projects at Tate Modern in London may have launched the genre, back in the 2000s, but we're now seeing such "experiences" popping up at museums where they would once have been unthinkable.

The sculpture garden on the roof of the Metropolitan Museum of Art, once home to classic "plop art" displays, now hosts spectaculars such as the giant "Big Bambú" installation by twins Doug and Mike Stern (April-October 2010) and Tomás Saraceno's "Cloud City" (May-November 2012)—glorified climbing frames, both—while the "Monumenta" series at the Grand Palais in Paris has got big-man artists such as Richard Serra (2008) and Anish Kapoor (2011) to aim for even more splash than they normally do. As I write, visitors are being asked to queue for a room half-full of bouncing balloons, in the Martin Creed retrospective at the Hayward Gallery in London ("What's the Point of It?", until 27 April).

These new art "events" provide a clearly defined, marketable product, with almost guaranteed, or at least controllable, results, and with none of the opacities and uncertainties that older, tougher art is built around. Tech glitches



Can you feel it?: Random International's *Rain Room* (above) at MoMA; Tomás Saraceno's *Cloud City* on the Met's roof (below, left); Martin Creed's *What's the Point of It?* at the Hayward (below, right)

aside, was there much of a chance that robotic showers would not draw a crowd?

Once upon a time, the quality of the art determined the length of the museum experience, an unknowable Cézanne inviting unending attempts to get to know it. With the new event-based projects, the length of the experience predetermines the insights the art can provide.

During a show of works by Yayoi Kusama at David Zwirner gallery in New York ("I Who Have Arrived in Heaven," 8 November-21 December 2013), visitors, after queuing for hours in the

cold, were given precisely 45 seconds to experience the artist's latest "Infinity Room", and its supposedly mind-altering, soul-freeing evaporations of self. With a time limit like that, the piece could never be much more than a lights-and-mirrors show. It might never transcend that even on longer acquaintance—critic Jerry Saltz said the room was "cool" yet not worth the wait—but surely the work's presenter owes viewers a chance to find out? When Kusama showed at Tate Modern in 2012, a fear of queues led her to come up with a version of the room

that had visitors marching through without a pause of any kind.

With no such viewing conditions imposed, "Rain Room" was meant to signal that a more profound, prolonged engagement might be needed and worthwhile. But how could it ever have come across as much more than a "gimmicky diversion"? In reality, anyone who stayed more than ten minutes was given a discreet move-along nudge by MoMA staff, to make room for the next consumer.

Consumption over conception

I use the word "consumer" advisedly, since the closest analogue I can think of to the new breed of museum queues is the line that forms outside an Apple Store when a new device has arrived. In both cases, the queue is seen as a celebration of the product on offer rather than as a failure to make supply match demand.

At MoMA, the time wasted lining up for "Rain Room" was time stolen from moments that might have been spent among the more complex, more demanding pleasures of *Les Femmes d'Alger* (Pablo Picasso, 1907), *Vir Heroicus Sublimis* (Barnett Newman, 1950-51) or any Bruce Nauman tape. This is a new kind of

We could chalk the whole problem up to the victory of spectacle over art

auto-cannibalism, where the museum eats the leg it is standing on.

Durational installations and performances were born in resistance to the idea of art as commodity, in the context of an economy that was all about selling durable goods. Now, in an iPhone economy built around monetisable "experiences", these once-radical art forms feel entirely corporatised. In the 2010 retrospective at MoMA of Marina Abramovic ("The Artist Is Present"), the rebellion that was palpable in the early work gave way, in her famous chair-sitting project, to queue-friendly entertainment. It's no wonder that so many members of the music and movie business—Tilda Swinton, James Franco, Kanye West, Jay-Z, even Shia LaBeouf—are now declaring their latest moments of acting-out to be Abramovician performance.

We could chalk the whole problem up, once again, to the victory of spectacle over art, or of the turnstile over aesthetics, or of corporate directors over scholar curators. But I think we're witnessing a more complex and pernicious rewriting of our conception of art, based on a view that is both terribly old-fashioned and worryingly newfangled.

The old, aesthetic, Romantic view of art as providing an instant, inevitable and, above all, repeatable roundhouse to the solar plexus is being married these days to a pseudo-neuroscientific notion of art as a stimulus that provokes instant and repeatable responses in the brain. Slide an art lover into a brain scanner with a tiny projection of the *Mona Lisa*, or stick her in a room by Kusama or Random International, let her cook for a few minutes, and—voilà!—you've got a brain delightfully lit up with art, and just ready for the next little aesthetic stimulus to do its thing. It only needs a minute to have its single effect—a very convenient model for museums that see queues as signs of success.

Museums should, of course, be telling visitors that their best works of art demand, repay and frustrate constantly renewed and extended attempts to negotiate their meanings. Museum experiences that can accommodate queues may be precisely the ones not worth queuing for.

• Blake Gopnik is an art critic working on a biography of Andy Warhol. He contributes to the *New York Times* and publishes his *Daily Pic* at BlakeGopnik.com



The permanent attraction of the temporary hang

Museum collections and temporary shows juggle the figures. By Martin Bailey

A survey of three of the world's greatest art museums – the Louvre in Paris, the National Gallery in London, and the National Gallery of Art in Washington, DC – reveals the role played by temporary exhibitions in attendance figures. Free exhibitions increase visitor numbers, but museums must seek a balance between spending resources on their permanent galleries and their temporary shows – a difficult decision in financially challenging times.

The Louvre heads the museums attendance list with 9.3 million visitors. Last year it had three charging exhibitions, attracting 781,821 (including some figures from 2012 and 2014). A spokeswoman for the Louvre says that exhibitions are held for a number of reasons: to help visitors and scholars know more about the subject; to bring together works from different collections; and to enable people to see something from other museums.

The year in numbers

Last year "Late Raphael" did spectacularly well at the Louvre, attracting 358,248 visitors. The other two charging shows were "The Springtime of the Renaissance: Sculpture and the Arts in Florence, 1400-60" (214,873 visitors) – which closed on 6 January 2014, so is due to appear in our attendance survey next year – and "German Thought and Painting, from Friedrich to Beckmann" (208,700).

The National Gallery had a record six million visitors last year, of which around 577,000 came for its temporary exhibitions: 188,000 for charging shows; 389,000 for the free ones. A gallery spokeswoman says that its exhibition programme "illuminates the collection and encourages engagement with it, reaching the highest standards of scholarly and imaginative presentation".

The National Gallery's top three charging shows were "Facing the Modern: The Portrait in Vienna 1900" (88,286 visitors) – which closed on 12 January 2014, so is due to appear in our attendance survey next year – "Vermeer and Music: The Art of Love and Leisure" (61,228) and "Baroque: Brilliance and Grace" (38,977). None of



Temporary pleasures: Banners announce the Louvre's "Late Raphael" exhibition

these exhibitions came close to the 323,897 who flocked to see "Leonardo da Vinci: Painter at the Court of Milan" in 2012.

The lower figures are partly a reflection of the views of its director, Nicholas Penny, who never sets out to produce blockbusters. He favours exploring less obvious artists and themes. He recently said: "I would rather put on an exhibition which

The National Gallery last year had a record six million visitors

provides people with something new, than one they knew in advance they were sure to love."

The cost of mounting shows at the National Gallery in 2012/13 was £2.2m, but only around a third of this was covered by ticket sales – sponsorship and facilities revenues made up the rest. Cuts in government funding are already having an impact on exhibitions, and the gallery has had to

limit the number of international loans in several recent shows.

At the National Gallery of Art in Washington, DC, admission is free to the permanent collection and all temporary exhibitions, because the gallery gets federal funding. So much higher numbers for temporary shows are to be expected. Last year, the museum mounted 13 exhibitions, attracting 1.6 million people out of a total of 4.1 million visitors. Figures for individual shows ranged from 25,976 for "A World of Bonds: Frederick Sommer's Photography and Friendships" to 250,915 for "Pre-Raphaelites: Victorian Art and Design, 1848-1900".

A spokeswoman for the gallery points out that its collecting field – European and American art from the Renaissance to today – is "narrow, when seen in the context of world art, and we strive to supplement our own works with exhibitions of other times and cultures". She adds that "simultaneously, a balance is sought with exhibitions that illuminate and reinforce our own collection".

Mass exposure: why museums are focusing on photography

Image-sharing social media has fuelled a boom in audiences for photography exhibitions. By Gareth Harris

"Almost 5,000 people daily are visiting the show of works here by Henri Cartier-Bresson," says Bernard Blistène, the director of the Musée National d'Art Moderne at the Centre Pompidou in Paris. This year's blockbuster exhibition (until 9 June), featuring more than 500 images, drawings and films by the pioneering French photographer, reflects the growing popularity of photography shows. Blistène adds that a permanent gallery dedicated to photography is due to launch at the Centre Pompidou later this year.

The top photography exhibition in our attendance survey of 2013, "New Photography 2012" at the Museum of Modern Art in New York, received a total of 394,592 visitors, 3,261 per day.

"Contemporary photography is popular, but we find 20th-century classics have an even bigger appeal," says Damien Whitmore, director of public affairs and programming at the Victoria and Albert Museum (V&A) in London. Its most popular photography shows in the past ten years (paid entry) have been "The Art of Lee Miller" (2007-08; 78,946), "Diane Arbus: Revelations" (2005-06; 75,673) and "Queen Elizabeth II by Cecil Beaton" (2012; 67,630).

Social media, and the popularity of photo-sharing networks such as Instagram means that more people are tapping into the medium. "Everyone can easily make photographs now with their smartphones; it is all about the image," says Judith Keller, the senior curator of photo-

graphs at the Los Angeles-based Getty Museum. This interest may account for the recent rise in attendance figures. "Photography is perhaps more accessible than other art forms. So many people now take photos on a daily basis; it is relevant to everyone's life," Whitmore says.

Digital curation

But some photography specialists wonder if museums are ready for the major changes sparked by the internet. Charlotte Cotton, the former head of the photography department at Los Angeles County Museum of Art, wrote last year in *Aperture* magazine that institutions are ill prepared for innovation, and struggle with the impact of digital image distribution and self-publishing online.

Institutions are slowly coming to terms with developments. In 2012, the Photographers' Gallery in London appointed a digital curator. Katrina Sluis, who has launched a schedule encompassing projects online and offline, which, she says, "respond to recent dramatic shifts in the digital image as it becomes increasingly screen-based and networked".

Combining contemporary presentations and historic displays may be a way to draw a range of audiences. The Getty is currently showing "Past Tense", a retrospective of work by the leading Japanese photographer Hiroshi Sugimoto (until 8 June) in parallel with "A Royal Passion: Queen Victoria and Photography" (until 8 June). "It's proving to be a particularly popular combination," Keller says.



You looking at me? Women with Fire Masks, 1941, by Lee Miller. The V&A's "Art of Lee Miller" exhibition was its most popular paid-entry photography show of the past decade



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SPECIAL REPORT

VISITOR FIGURES 2013

Exhibition & museum attendance survey

Museums bank on live art performing miracles

New spaces are opening as museums expand their programming and plan for increased visitor numbers. By Rob Bevan

Hal Foster, the American art critic and author of *The Art-Architecture Complex*, is doubtful about the prevailing tendency for large art museums to expand endlessly, reaching into every aspect of contemporary practice and vacuuming up different audiences. "There are so many different models of art," he said in February during a debate, organised by London's Architecture Foundation, on the future of museum architecture. "You need a white cube, a black box, a post-industrial space, a programmable 'culture shed', but I'm not sure you need them all in one place."

The debate titled "If You Build It Will They Come?" was held at Tate Modern, where a new wing by Herzog & De Meuron is rising rapidly over The Tanks, three 30m-diameter underground fuel chambers repurposed for installations and performances. The project is being billed as "the world's first museum galleries permanently dedicated to live art".

Performance becomes integral

As genres blur, live interactive events and performance art are becoming integral to the programming of any gallery that aspires to the universal—and the audiences that follow. At one end of this spectrum is La Scène at the Sanaa-designed Louvre-Lens—a simple black box auditorium with retractable bleacher seating—or the Victoria and Albert Museum's new Exhibition Road project, which uses its courtyard for installations and events. At the other end are sophisticated performance spaces such as those planned for New York's Museum of Modern Art (MoMA) by Diller Scofidio + Renfro, Renzo Piano's new home for the Whitney Museum of American Art, and Hong Kong's M+ museum venture, also by Herzog & De Meuron.

MoMA's ambitions have been especially controversial because its expansion involves the demolition of the adjacent, former American Folk Art Museum. Its \$32m gallery spaces by Tod Williams and Billie Tsien won the World Architecture Award for Best Building in 2002. In its place, Diller Scofidio + Renfro is proposing a triple-height "Art Bay" with a glass wall that can open onto the street for exhibitions and performances while, stacked above it, a double-



Easy does it: the audience relax in wheeled chairs in architect Rem Koolhaas's concept for one of the spaces in Marina Abramovic's proposed Center for the Preservation of Performance Art in New York

height "Gray Box" with sliding walls, allowing it to be transformed from a white-box gallery to a black-box performance space. The new Whitney, meanwhile, is building a black box for film, video and performance as well as a 170-seat theatre.

The Tate's director Nick Serota told Herzog & De Meuron that he wanted to incorporate the raw power of Banksy's oil tanks into the gallery before he even knew what to do with them; their use for performance art came later.

"Industrial or rough spaces appeal to performance artists in their materiality"

He defended Tate Modern's expansion at the debate: "The concept of the museum is extendable," he said, and depends "on curators being close to artists in the present".

Catherine Wood, the curator of contemporary art/performance at Tate Modern, says that it is essential to acknowledge the role of performance in contemporary art even if it is

still a minority interest. "In this historical sense, performance has often been made for small audiences, testing out new ideas," she says.

While she acknowledges that there are challenges with sound and seating in these converted spaces, she adds: "The flip side is that artists can design their set-up from scratch. They can choreograph the whole situation in ways that are not usually possible in a conventional theatre."

Jacques Herzog believes such found spaces are perfect for performance art. "Industrial or rough spaces appeal to performance artists in their materiality and dimensions." For total spatial dedication, however, you can't beat artist Marina Abramovic's mooted Center for the Preservation of Performance Art in Hudson, New York, where Rem Koolhaas is transforming an indoor tennis centre into a stage for performance pieces that last six hours or more. Audience members who nod off can be rolled on wheeled chairs to a sleeping area but will remain part of the performance: "When you wake up," Abramovic told *New York Magazine*, "raise your hand and you'll be wheeled back."

Expanding your space helps build an audience

Museums that move to new, bigger homes traditionally see increased attendance, such as the Barnes Foundation, which controversially relocated from Merion, a suburb of Philadelphia, to the city centre in 2012. In Merion, attendance was strictly limited, so around 62,500 people got to see



Albert Barnes's collection each year. The new space (above), designed by Tod Williams and Billie Tsien, attracts around 325,000 visitors annually.

The Astrup Fearnley Museum of Modern Art in Oslo has seen its attendance more than double, from around 80,000 to 170,000, since it moved to its Renzo Piano-designed home in 2012. Increasing attendance was not a priority for the Isabella Stewart Gardner Museum in Boston when it added a wing, also designed by Piano. But the extra space has helped accommodate around 50,000 to 70,000 more visitors a year since it opened in 2012.

The director of the Saint Louis Art Museum, Brent Benjamin, told *The Art Newspaper* that he was not expecting a huge rise in visitor numbers before the institution unveiled 30% more public and gallery space thanks to a new wing and modernisation by the architect David Chipperfield. After all, the population of Saint Louis wasn't going to double, Benjamin said. However, in 2013 it had around 458,000 visitors, a significant increase from 346,500 in 2012.

Among the new institutions opening in the past two years, the Louvre-Lens had an impressive start. This northern satellite of the Parisian museum attracted around 825,000 visitors in its first year. By comparison, the Centre Pompidou-Metz attracted 650,000 in its first year in 2010.

The modernisation of the Rijksmuseum in Amsterdam took a decade to complete, but the €375m project has paid off in terms of visitor numbers. In the seven months since it reopened last April, attendance has already exceeded two million; before renovation it was around 1.1 million a year. J.P. and E.S.

Delicate task of borrowing the best

Museums are increasingly reluctant to let their finest works travel, to the point where some will never be lent again. By Gareth Harris

A handful of works in museums worldwide are part of a select group united by a dubious distinction: they rarely or never travel. This is mainly because of their fragility—and insurance costs would be high—but there are other reasons. These pieces are sometimes the most popular works on display in museums, drawing huge crowds; any loan would have a severe effect on attendance. But museum directors, due to the pressures of cultural diplomacy, occasionally do lend these closely guarded works.

Delacroix's famous, rousing painting of a group of French revolutionaries, *Liberty Leading the People, 28 July 1830*, will probably never leave the Louvre again. "The frame is wide, difficult to move, and very fragile," a spokeswoman says. Last year, the work was defaced while on loan to Louvre-Lens in northern France. The conservator Anne Perrin successfully removed the markings but "on its return [conservators] stated that the work had suffered", said the French culture minister Aurélie Filippetti (*The Art Newspaper*, February, p24). She has since blocked lending the work to



First time out: Edouard Manet's *Olympia*, 1863

an exhibition due to open this month at the National Museum of China in Beijing.

Leonardo's *Mona Lisa*, about 1503-19, has left the Louvre twice, travelling to the US in 1963 and to Japan in 1974. But it will never be lent again, not even to the Louvre Abu Dhabi, scheduled to open in 2015. The work, painted on wood, is now curved and, crucially, a small fissure is visible on the reverse. When an Italian arts organisation requested it for an exhibition

in Italy last year, the answer from the Louvre was emphatic. "Transporting the work is absolutely out of the question because there are no climate controls sophisticated enough [to safeguard it]," said Vincent Pomarède, the keeper of paintings at the Paris museum.

Main attraction

Most visitors to New York's Museum of Modern Art (MoMA)—around three million annually—seek out Picasso's *Les Femmes d'Alger*. In 1907, Anne Umland, the museum's curator of painting and sculpture, told a Spanish news website last year that the work is MoMA's main draw: "Les Femmes d'Alger never travels. [It] is for MoMA's public. It is because it is the most famous work in the museum. It is the one that people ask to see." Nonetheless, the painting is in a stable condition according to a MoMA conservation report of 2004. "The restoration has been completed with the inpainting of losses and cracks which resulted from the rolling of the canvas while still in Picasso's possession," says an updated analysis written in 2005.

Matisse's huge and heavy collage, *The Snail*, 1953, has never left the Tate in London because of the risks associated with transporting the work, which measures almost three metres by three metres. The piece is, however, due to travel for the first time, and will be seen in the exhibition "Henri Matisse: the Cut-Outs" at New York's MoMA (25 October 2014-8 February 2015). Its original, late-1960s glazing is being replaced with laminated glass to help protect it.

Until last year, Manet's *Olympia*, 1863, one of the most important paintings of the 19th century, had not left Paris since it was given to the state in 1890. In a move that surprised art conservators, French president François Hollande gave dispensation for the painting to be shown at the Doge's Palace in Venice. It was one of around 42 works by Manet lent by the Musée d'Orsay for the exhibition "Manet: Return to Venice" (April-August 2013). The UK art critic Brian Sewell agreed that *Olympia* should be lent, but said: "There is, nonetheless, a limit to the shunting such works should be put through." A spokeswoman for the Musée d'Orsay declined to say if the work will travel again.

Keeping their hands in

Two of Europe's leading museum directors explain why it's still important for them to curate exhibitions. By Ben Luke

For those occupying the highest positions in art institutions, spending time with the works that fill their galleries is inevitably more limited than in their earlier curatorial roles. The chance to do the job that made their name – organising groundbreaking exhibitions or displaying exemplary scholarship – become fewer as bureaucratic demands become greater.

Two directors have arguably the most demanding administrative roles in European museums: Udo Kittelmann, the director of the Nationalgalerie in Berlin, who oversees six museums, and Nicholas Serota, the overall director of the four Tate galleries in London, Liverpool and St Ives. Strikingly, both continue to take on lead curator roles in major shows.

Serota is at the helm of "Henri Matisse: the Cut-Outs" at Tate Modern (17 April–7 September), and co-organised "Gerhard Richter: Panorama" (Oct 2011–January 2012), "Cy Twombly: Cycles and Seasons" (June–September 2008) at Tate Modern and "Howard Hodgkin" (June–September 2006) at Tate Britain.

Last year Kittelmann co-organised "Martin Kippenberger: Sehr Gut | Very Good" (February–August 2013) at the Hamburger Bahnhof, the Neue Nationalgalerie's contribution to the multi-venue exhibition "Painting Forever" (September–November 2013) and the Russian Pavilion at the 2013 Venice Biennale.

Working with artists

"If I didn't continue to curate – even now that I have a job that oversees six museums – I would stop breathing," Kittelmann says. "The strong relationship with artists gives me the energy to take on all the business that I have to do."

Serota's entry in *Who's Who*, the annual list of notable Britons, once drily acknowledged the too-rare opportunities he has to handle art; he declared that "hanging pictures" was his hobby. "The moment when you hang a show is when you're trying to bring out the qualities of the work and you come very close to it, and to the artist," he says.

He argues that continuing to organise exhibitions is crucial not just for himself but also for the Tate. "I do it because it's my passion to be involved with art and artists. I think it's good for the institution that a director should be seen to be engaged in the practice of the institution and not simply being an administrative director."

He says he does not want to appear to criticise directors who take a less active curatorial role. "Everyone does it in a different way, but I've worked for more than 30 years with artists and I think it's helpful to the institution that I continue to do so. It's also very good experience for me to understand what the strains are of working as a curator in a large institution."

A hands-on approach is especially useful in any museum that regularly works with living artists, Serota says. "I do feel it's tremendously important for Tate to have in all the directors people who really have the respect from, and



Shown: Above, the Tate's director Nicholas Serota co-organised exhibitions of work by Gerhard Richter and Cy Twombly (*Inverno from Quattro Stagioni*, 1993–95, right) at Tate Modern. The "Painting Forever" show at Berlin's Neue Nationalgalerie, which included Franz Ackermann's *Hills and Doubts*, 2013 (below), was organised by the Nationalgalerie's director Udo Kittelmann



really understand the practice of, living artists. All of them are institutions that, even when they're dealing with history, must necessarily reflect the concerns of the contemporary."

His direct involvement in the Matisse exhibition is partly circumstantial. Though he initiated the project, proposing it to the Tate's partner venue, the Museum of Modern Art (MoMA) in New York, he acknowledges that "generally speaking, I don't really have the time to pursue the depth of research that would be required on such a show". That was left to "a very brilliant curator", as Serota describes him, Nicholas Cullinan, who left the Tate for the Metropolitan

retrospectives, such as Richter, now 82, and Twombly, who died aged 83 in 2011. "Sometimes Tate is in competition with a lot of other institutions to make a show like the Richter, and so to have someone on the staff who has worked with Richter at different times over the past 30 years is helpful," he says. "We would not have been able to initiate the show against competition from other institutions if I'd not been involved."

Kittelmann says he retains the ideas "about how to work with artists and how to collaborate with them" that he had when he started out as a freelance curator in the 1980s. "Your relationship towards an artist is to be their best critic. I

"We would not have been able to initiate the Richter show if I'd not been involved" – Nicholas Serota

Museum of Art last year. As Cullinan had taken the research quite far before moving to New York, it then "came back to me", Serota says.

Serota says he has no illusions about the importance of his influence. "Obviously certain doors open more easily for me than they would just for a regular curator. I'm not saying the budget is suddenly forgotten but there are things that happen – I'm aware of that."

His authority is particularly important when it comes to senior artists ripe for full-career

retrospectives, such as Richter, now 82, and Twombly, who died aged 83 in 2011. "Sometimes Tate is in competition with a lot of other institutions to make a show like the Richter, and so to have someone on the staff who has worked with Richter at different times over the past 30 years is helpful," he says. "We would not have been able to initiate the show against competition from other institutions if I'd not been involved."

Kittelmann says he retains the ideas "about how to work with artists and how to collaborate with them" that he had when he started out as a freelance curator in the 1980s. "Your relationship towards an artist is to be their best critic. I

remember years ago, before I took over a museum, what [MoMA's former director] Alfred Barr said: that a museum has to be as creative as an artist. The importance of a museum, and I'm sure this will be more significant than ever, will finally depend on its creativity."

How does he choose which exhibitions to organise? "In the past it was a little different: when I started at the [Kölnischer] Kunstverein, every decision was up to me. Later on I started to discuss exhibitions and the programming with my team. But, of course, there are some projects that I appreciate more than others."

Among them is a strikingly different exhibition for Kittelmann, which opens at the Alte Nationalgalerie in Berlin in November, of the Czech-born 19th-century painter Gottfried Lindauer. "He went to New Zealand in the 1870s and started to paint the Maoris. I've been working on this project for ten years, trying to get the permission for those works to leave New Zealand for the first time." The Lindauer project is emblematic of Kittelmann's conviction that "the importance of museums in the future will depend more on the unknown and less on the well-known artists."

Whether it is exploring this relatively uncharted territory or working with canonised figures such as Kippenberger, Kittelmann is aware that his role carries with it real privileges. "To administer a museum is a tough job," he says. "But to spend hours, days or weeks talking with artists: that really makes somebody alive, to think and to go forward with ideas."

• For a preview of "Henri Matisse: the Cut-Outs", see main paper, p34

Ten shows organised by museum directors

RISE AND FALL OF APARTHEID: PHOTOGRAPHY AND THE BUREAUCRACY OF EVERYDAY LIFE
International Center of Photography, New York
14 September 2012–6 January 2013

Haus der Kunst, Munich, 15 February–26 May 2013

Curator: Okwui Enwezor and Rory Beater

• A show reflecting art and photography's role in documenting the struggle against apartheid in South Africa, co-organised by Haus der Kunst director Okwui Enwezor

MARTIN KIPPENBERGER: SEHR GUT | VERY GOOD
Hamburger Bahnhof, Museum für Gegenwart, Berlin
23 February–18 August 2013

Curators: Udo Kittelmann and Britta Schmitt;

co-curator: Miriam Hahn

• A typically offbeat show co-organised by the Berlin Nationalgalerie director Udo Kittelmann

CINDY SHERMAN: UNTITLED HORRORS

Astrup Fearnley Museet, Oslo

4 May–22 September 2013

Moderna Museet, Stockholm

19 October 2013–19 January 2014

Curators: Daniel Birnbaum, Lena Essling,

Gunnar B. Kvaran, Hanne Beate Ueland

• Two directors, Daniel Birnbaum of the Moderna Museet and Gunnar Kvaran of the Astrup Fearnley Museet, were involved in this show

CARO AT MUSEO CORRER

Museo Correr, Venice 1 June–27 October 2013

Curator: Gary Tinterow

• A spot of moonlighting for Gary Tinterow, the director of the Museum of Fine Arts, Houston

BERNINI: SCULPTING IN CLAY

Metropolitan Museum of Art, New York

3 October 2012–6 January 2013

Kimbell Art Museum, Fort Worth, Texas

3 February–5 May 2013

Curator: Jan Wardropper, Anthony Sigel,

and C.D. Dickerson, with Paola D'Agostino

• Among the team of curators was Jan Wardropper, the director of the Frick Collection, New York

PRIMA MATERIA

Punta della Dogana, Venice

30 May 2013–31 December 2014

Curator: Caroline Bourgeois and Michael Govan

• Co-organised by Los Angeles County Museum director Michael Govan, this latest display of François Pinault's collection took alchemy as its theme

SARAH LUCAS: SITUATION

Whitechapel Gallery, London

2 October–15 December 2013

Curator: Jwona Blazwick

• This meeting of the adventurous British artist and a similarly bold curator and director led to a radically different form of retrospective

THE CYRUS CYLINDER AND ANCIENT PERSIA:

A NEW BEGINNING

The J. Paul Getty Museum, Los Angeles

2 October–8 December 2013

Curator: Timothy Potts and David Saunders

• This touring exhibition from the British Museum was co-organised by the museum's director and its assistant curator of antiquities, respectively

CONCRETE INVENTION

Museo Nacional Centro de Arte Reina Sofía, Madrid

23 January–16 September 2013

Curator: Manuel Borja-Villal

and Gabriel Pérez-Barreiro

• The Reina Sofía's director, Manuel Borja-Villal, was at the helm of this selection of geometric abstracts

ALL YOU NEED IS LOVE: FROM CHAGALL

TO KUSAMA AND HATSUNE MIKU

Mori Art Museum, Tokyo 26 April–1 September 2013

Curator: Fumio Nanjo

• The Mori Art Museum's director assembled this 200-work exploration of the highs and lows of love

In brief



Damaged in transit

The Italian magazine *Arte* revealed that a very fine and dynamically sculpted gesso bas-relief by Antonio Canova of *The Killing of Priam*, around 1790, was largely destroyed en route to an exhibition last year. It fell while being removed from the wall of the Accademia di Belle Arti di Perugia to go on display in an exhibition on Canova in Assisi that opened last August. There were doubts that the work could be restored at all, given how brittle gesso is, but the museum's director, Domenico Ferrera, has confirmed that at least a partial restoration will in fact be possible and should be completed by the end of the year. The news comes after the celebrated conservator Daniele Angiolotto, appointed by the superintendency (the regional arm of the country's ministry of culture), examined the fragments. "Angiolotto is a Canova expert, and has already restored a number of his works," Ferrera says, including the metopes in the "Canova temple", the famous Neo-Classical church designed by him in his hometown of Possagno, 80km north of Venice. "Gesso works are notoriously fragile and moving them is always highly risky," says Ferrera, "but the museum will continue to be open to lending gesso works, as it always has been." The sculpture was insured for €700,000. E.R.

SPECIAL REPORT

VISITOR FIGURES 2013

Exhibition & museum attendance survey

TOP TEN THEMATIC

• The French flair for organising thematic and survey shows was evident in 2013. French institutions organised the three most visited shows in this category.

"Elles: Women Artists in the Pompidou Collection" featured works by the likes of Sonia Delaunay, Frida Kahlo, Dora Maar, Diane Arbus, Marina Abramovic and Louise Bourgeois. The combination proved a hit at the Centro Cultural Banco do Brasil, Rio, attracting 5,657 visitors a day to the free exhibition. More than 5,000 visitors per day went to the Shanghai Museum, which is also free to enter, to see its first exhibition of art from Central Africa. "Congo River: Root Carving Art" was drawn from the collection of the Musée du Quai Branly, Paris. Back in Paris, the Musée d'Orsay presented "The Angel of the Odd", a show of so-called "dark Romanticism" with a title inspired by Edgar Allan Poe, that proved popular with 4,095 daily visitors. Also popular, and again in the French capital, were works by Alexander Calder, Jeppe Hein, Carsten Holler, Anish Kapoor and Alexander Rodchenko, among others, that filled all 3,700 sq. m of the Grand Palais in "Dynamo", an exhibition exploring 100 years of light and motion in art. J.P.



"Dynamo" at the Grand Palais, Paris

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
5,657	247,290	* Elles: Women Artists in the Pompidou	Centro Cultural Banco do Brasil	Rio de Janeiro	24 MAY-14 JUL
5,112	480,517	* Congo River: Root Carving Art	Shanghai Museum	Shanghai	4 APR-7 JUL
4,095	337,000	The Angel of the Odd: from Goya to Ernst	Musée d'Orsay	Paris	5 MAR-9 JUN
4,075	402,212	Riotous Baroque	Guggenheim	Bilbao	14 JUN-6 OCT
3,600	187,200	* Keep Up with the Times: 50th Anniversary	National Art Museum of China	Beijing	18 MAY-8 JUL
3,551	259,191	* Barbizon through Impressionism	Shanghai Museum	Shanghai	19 SEP-1 DEC
3,394	303,040	Dynamo	Grand Palais	Paris	10 APR-22 JUL
3,182	320,019	Highlights from the Collection	National Gallery	Oslo	13 JUN-13 OCT
3,064	340,098	* Looking at the View	Tate Britain	London	12 FEB-2 JUN
2,767	208,700	From Germany 1800-1939	Louvre	Paris	28 MAR-24 JUN

TOP TEN PHOTOGRAPHY

• America's enduring appetite for photography sings out from the top ten in this category, with six shows from US museums. Indeed, 13 of the 20 most popular photography shows were held in the US. New York, Los Angeles, San Francisco, Detroit, Washington, DC, and Atlanta museums all feature. MoMA's annual survey of new photography tops the list, although its figures dropped by almost 1,000 visitors a day compared with last year. Proving the appeal of key figures in photographic history, Bill Brandt gained numbers normally associated with Picasso and Matisse for his show at MoMA. The museum again proved its pre-eminence in terms of photographic exhibitions, with the two best-attended shows—it had two of the top four shows in this category last year, too. Other standout shows were "Light from the Middle East" at the V&A, showing public support for the museum's engagement with Middle Eastern culture, an exhibition dedicated to the photojournalist Adriana Lestido in her native Argentina, and the Prix Pictet photography prize at Istanbul Modern. B.L.



Bill Brandt's Jean Dubuffet, 1960, in "Shadow and Light" at MoMA

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
3,261	334,592	New Photography 2012	Museum of Modern Art	New York	3 OCT-12 FEB 13
3,033	485,341	Bill Brandt: Shadow and Light	Museum of Modern Art	New York	6 MAR-12 AUG
2,714	359,057	* Japan's Modern Divide	Getty Center	Los Angeles	26 MAR-25 AUG
2,262	323,853	Photography and the American Civil War	Metropolitan Museum of Art	New York	2 APR-2 SEP
2,209	87,408	* Adriana Lestido: Photographs 1979-2007	Museo de Bellas Artes	Buenos Aires	14 MAY-28 JUN
2,180	311,760	* Light from the Middle East	Victoria and Albert Museum	London	13 NOV-12 APR 13
2,167	119,194	Timothy Greenfield-Sanders	High Museum of Art	Atlanta	17 MAR-19 MAY
2,046	330,500	Close Quarters	Istanbul Modern	Istanbul	9 MAY-17 NOV
2,045	156,300	Prix Pictet: Power	Istanbul Modern	Istanbul	30 JAN-28 APR
1,854	230,430	Motor City Muse: Detroit Photographs	Detroit Institute of Arts	Detroit	14 DEC-12 JUL 13

MOST POPULAR EXHIBITIONS continued from p3

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
5,112	480,517	* Congo River: Root Carving Art	Shanghai Museum	Shanghai	4 APR-7 JUL
5,091	546,229	Roy Lichtenstein	Centre Pompidou	Paris	3 JUL-4 NOV
5,077	468,568	Matisse: in Search of True Painting	Metropolitan Museum of Art	New York	4 DEC-12 MAR 13
▼ 5,000-2,501 visitors per day					
4,990	364,298	* Aoyama San'u, 1912-93	Shanghai Museum	Shanghai	20 APR-2 JUL
4,979	164,320	* Hugo Boss: Red Never Follows	Saatchi Gallery	London	31 JUL-1 SEP
4,946	424,625	Masterpieces from the Mauritshuis	Kobe City Art Museum	Kobe	29 SEP-12 JAN 13
4,909	492,327	Impressionism and Fashion	Musée d'Orsay	Paris	25 SEP-12 JUN 13
4,890	821,587	* Gaiety Is the Most Outstanding Feature...	Saatchi Gallery	London	21 NOV-19 JUN 13
4,856	487,716	Edward Hopper	Grand Palais	Paris	10 OCT-12 FEB 13
4,808	442,350	Punk: Chaos to Couture	Metropolitan Museum of Art	New York	9 MAY-14 AUG
4,796	978,358	* New Order: British Art Today	Saatchi Gallery	London	26 APR-2 DEC
4,742	317,070	* Renaissance Masters	Centro Cultural Banco do Brasil	São Paulo	13 JUL-29 SEP
4,687	600,000	In Light of Amarna: Neferiti	Neues Museum	Berlin	7 DEC-13 APR 13
4,398	414,651	Picasso Black and White	Guggenheim Museum	New York	5 OCT-12-23 JAN 13
4,359	344,323	Manet: Portraying Life	Royal Academy of Arts	London	26 JAN-16 APR
4,346	358,248	Raphael: The Final Years	Louvre	Paris	10 OCT-14 JAN 13
4,323	152,523	Wang Xizhi: Master Calligrapher	Tokyo National Museum	Tokyo	22 JAN-3 MAR
4,287	557,341	Pablo Picasso	Palazzo Reale	Milan	20 SEP-12 FEB 13
4,163	407,987	Tokyo 1955-70: a New Avant Garde	Museum of Modern Art	New York	18 NOV-12-25 FEB 13
4,100	438,680	Herni Labrousse	Museum of Modern Art	New York	30 MAR-24 JUN
4,095	337,000	The Angel of the Odd: from Goya to Ernst	Musée d'Orsay	Paris	5 MAR-9 JUN
4,075	402,212	Riotous Baroque	Guggenheim Museum	Bilbao	14 JUN-6 OCT
4,010	405,000	Le Corbusier	Museum of Modern Art	New York	15 MAR-8 SEP
3,854	859,537	* Simon Starling: Phantom Ride	Tate Britain	London	12 MAR-20 OCT
3,850	331,009	Soundings: a Contemporary Score	Museum of Modern Art	New York	10 AUG-1 NOV
3,826	272,740	Gutai: Splendid Playground	Guggenheim Museum	New York	15 FEB-8 MAY
3,821	580,203	Art in War: France 1938-47	Guggenheim Museum	Bilbao	16 MAR-8 SEP
3,800	425,577	Inventing Abstraction, 1910-25	Museum of Modern Art	New York	24 DEC-15 APR 13
3,768	546,310	Quay Brothers	Museum of Modern Art	New York	12 AUG-12 JAN 13
3,704	488,951	Aida Makoto: Monument for Nothing	Mori Art Museum	Tokyo	17 NOV-12 JAN 13
3,689	392,123	A Passion for France	Musée d'Orsay	Paris	18 APR-18 AUG
3,688	202,322	* Cai Guo-Qiang: Peasant da Vincis	Centro Cultural Banco do Brasil	São Paulo	20 APR-23 JUN
3,659	402,507	Alina Szapocznikow	Museum of Modern Art	New York	7 OCT-12 JAN 13
3,600	187,200	* Keep Up with the Times: 50th Anniversary	National Art Museum of China	Beijing	18 MAY-8 JUL
3,573	389,502	Ellsworth Kelly: Chatham Series	Museum of Modern Art	New York	23 MAY-8 SEP
3,570	171,852	* Gyeongju in the Joseon Period	Gyeongju National Museum	Gyeongju	16 SEP-10 NOV
3,556	256,060	Cold Sun	Palais de Tokyo	Paris	25 FEB-20 MAY
3,551	259,191	* Barbizon through Impressionism	Shanghai Museum	Shanghai	19 SEP-1 DEC
3,510	220,144	Michelangelo Buonarroti	National Museum of Western Art	Tokyo	6 SEP-17 NOV
3,404	292,715	Picasso and Chicago	Art Institute of Chicago	Chicago	16 FEB-12 MAY
3,394	303,040	Dynamo	Grand Palais	Paris	10 APR-22 JUL
3,290	315,814	Lichtenstein: a Retrospective	Tate Modern	London	2 FEB-27 MAY
3,285	290,000	The Macchiaioli, 1850-74	Musée de l'Orangerie	Paris	10 APR-22 JUL
3,261	394,592	New Photography 2012	Museum of Modern Art	New York	3 OCT-12 FEB 13
3,244	285,514	* BP Portrait Award 2013	National Portrait Gallery	London	20 JUN-15 SEP
3,212	440,000	Uruk: 5000 Year Megacity	Pergamonmuseum	Berlin	25 APR-8 SEP
3,200	227,200	* From Picasso to Barceló	National Art Museum of China	Beijing	21 APR-30 JUN
3,189	421,011	Dieter Roth	Museum of Modern Art	New York	13 FEB-24 JUN
3,182	320,019	Highlights from the Collection	National Gallery	Oslo	13 JUN-13 OCT
3,181	384,932	Vincent	Van Gogh Museum	Amsterdam	29 SEP-12-27 JAN 13
3,164	149,182	* Elles: Women Artists	Centro Cultural Banco do Brasil	Belo Horizonte	27 AUG-21 OCT
3,145	758,000	* Nam June Paik: Global Visionary	SAAM/Renwick	Washington, DC	11 DEC-12-11 AUG 13
3,128	475,000	55th International Art Exhibition	Giardini and Arsenal	Venice	1 JUN-24 NOV
3,098	312,000	Keith Haring: the Political Line	Musée d'Art Moderne de la Ville/AMC	Paris	19 APR-18 AUG
3,093	307,971	Vermeer: the Golden Century	Scuderie del Quirinale	Rome	27 SEP-12-20 JAN 13
3,092	148,423	Wolfgang Laib	Museum of Modern Art	New York	23 JAN-11 MAR
3,074	528,655	Abstract Generation: Now in Print	Museum of Modern Art	New York	15 MAR-2 SEP
3,064	340,098	* Looking at the View	Tate Britain	London	12 FEB-2 JUL
3,053	895,367	The Guggenheim Collection III	Guggenheim Museum	Bilbao	27 NOV-12-3 NOV 13
3,045	94,395	* Interactive Perspectives	National Art Museum of China	Beijing	26 AUG-25 SEP
3,033	485,341	Bill Brandt: Shadow and Light	Museum of Modern Art	New York	6 MAR-15 AUG
3,028	299,749	Impressionism, Fashion and Modernity	Art Institute of Chicago	Chicago	23 JUN-29 SEP
3,009	451,368	Chagall: between War and Peace	Musée du Luxembourg	Paris	21 FEB-21 JUL
2,995	213,512	The Lady and the Unicorn	National Art Center Tokyo	Tokyo	24 APR-15 JUL

CONTINUED ON PAGE 9 ▶

American
Alliance of
Museums

2014 Annual Meeting & MuseumExpo

May 18-21, Seattle

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VISITOR FIGURES 2013

Exhibition & museum attendance survey

MOST POPULAR EXHIBITIONS continued from p8

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
2,991	288,000	* Chain Soutine: Order Out of Chaos	Musée de l'Orangerie	Paris	3 OCT 12-21 JAN 13
2,969	77,103	Shadow Monsters	Museum of Modern Art	New York	7 DEC 12-21 JAN 13
2,950	109,589	Takeuchi Seiho	National Museum of Modern Art	Tokyo	3 SEP 14 OCT
2,918	338,542	Munch 150	National Gallery	Oslo	2 JUN 13 OCT
2,916	260,365	Simon Hantai	Centre Pompidou	Paris	22 MAY-2 SEP
2,874	187,627	American Pop Art: the Powers Collection	National Art Center Tokyo	Tokyo	7 AUG 20 OCT
2,836	96,421	* 1985 and an Art Academy	National Art Museum of China	Beijing	27 NOV-25 DEC
2,817	157,364	Lynn Hershman Leeson	SFMOMA	San Francisco	30 MAR-2 JUN
2,816	315,011	Girl with a Pearl Earring	De Young Museum	San Francisco	26 JAN-2 JUN
2,810	342,788	Monet's Garden	NGV International	Melbourne	10 MAY-9 SEP
2,794	232,700	Egon Schiele	Guggenheim Museum	Bilbao	2 OCT 12-6 JAN 13
2,773	452,000	The Civil War and American Art	SAMR/Blenk	Washington, DC	16 NOV 12-28 APR 13
2,767	208,700	From Germany 1800-1939	Louvre	Paris	28 MAR-24 JUN
2,755	245,979	Tai'an	Scuderie del Quirinale	Rome	5 MAR-16 JUN
2,752	253,171	Luxury and Elegance: French Porcelain	Museo degli Argenti, Palazzo Pitti	Florence	19 MAR-2 JUN
2,732	169,020	The Elise S. Haas Bequest	SFMOMA	San Francisco	21 MAR-2 JUN
2,731	710,381	Artist's Choice: Trisha Donnelly	Museum of Modern Art	New York	9 NOV 12-28 JUL 13
2,727	250,915	* Pre-Raphaelites	National Gallery of Art	Washington, DC	17 FEB-10 MAY
2,726	163,340	Philippe Parreno	Palais de Tokyo	Paris	21 OCT-29 DEC
2,714	359,057	* Japan's Modern Divide	Getty Center	Los Angeles	26 MAR-25 AUG
2,703	220,464	China's Terracotta Warriors	Asian Art Museum	San Francisco	22 FEB-27 MAY
2,683	220,041	Meschac Gaba	Tate Modern	London	3 JUL-22 SEP
2,638	330,658	Chinese Painting and Calligraphy	Hong Kong Museum of Art	Hong Kong	10 NOV 12-9 JAN 13
2,598	180,769	Divisionism	National Art Center Tokyo	Tokyo	4 OCT-23 DEC
2,595	407,386	Hand Signals: Digits, Fists and Talons	Museum of Modern Art	New York	5 APR-8 SEP
2,595	251,738	Hollywood Costume	Victoria and Albert Museum	London	20 OCT 12-27 JAN 13
2,594	692,569	* 9 Ways of Being Political	Museum of Modern Art	New York	12 SEP 12-9 JUN 13
2,579	273,334	From Raphael to Picasso	Basilica Palladiana	Vicenza	6 OCT 12-20 JAN 13
2,559	683,307	Cut 'n' Paste	Museum of Modern Art	New York	10 MAR-1 DEC
2,538	146,471	David Bowie Is	Art Gallery of Ontario	Toronto	25 SEP-20 NOV
2,537	471,910	Life and Death in Pompeii and Herculaneum	British Museum	London	28 MAR-29 SEP
2,511	185,436	Trisha Donnelly/Garry Winogrand	SFMOMA	San Francisco	9 MAR-2 JUN
* 2,500-2,001 visitors per day					

2,462	200,120	Gauguin and the Voyage of the Exotic	Museo Thyssen-Bornemisza	Madrid	9 OCT 12-13 JAN 13
2,454	272,396	Diaphanous Passions: Baroque Ivorys	Museo degli Argenti, Palazzo Pitti	Florence	16 JUL-3 NOV
2,439	175,245	* Japanese Ceramics 1930-2000	Freer and Sackler Galleries	Washington, DC	23 JUL 12-12 JUL 13
2,437	505,881	Inhabited Architecture	Guggenheim Museum	Bilbao	20 SEP 12-10 MAY 13
2,416	200,163	David Hockney RA: A Bigger Picture	Museum Ludwig	Cologne	27 OCT 12-31 FEB 13
2,416	189,174	* The Poetry of Paper	Getty Center	Los Angeles	23 JUL-20 OCT
2,407	27,770	Kids Creative Lab	Peggy Guggenheim Collection	Venice	24 APR-6 MAY
2,351	145,407	Ai Weiwei: According to What?	Art Gallery of Ontario	Toronto	17 AUG-27 OCT
2,341	395,620	The Roof Garden Commission: Imran Qureshi	Metropolitan Museum of Art	New York	11 MAY-3 NOV
2,334	236,441	Stories of History	Guggenheim Museum	Bilbao	22 JAN-10 MAY
2,328	242,825	Hidden Treasures: an Experiment	Detroit Institute of Arts	Detroit	18 OCT 12-3 MAR 13
2,324	215,795	Great French Painting from the Clark	Mitsubishi Ichigokan Museum	Tokyo	5 FEB-26 MAY
2,309	165,240	Frida and Diego	High Museum of Art	Atlanta	14 FEB-12 MAY
2,304	460,734	Jubilee Exhibition: 150 Years Gustav Klimt	Upper and Lower Belvedere	Vienna	12 JUL 12-27 JAN 13
2,292	242,000	The Great Workshop of the Midi	Musée Granet	Aix en Provence	11 JUN-19 OCT
2,287	210,122	Lebbeus Woods: Architect	SFMOMA	San Francisco	16 FEB-2 JUN
2,271	158,989	Summer Exhibition 2013	Royal Academy of Arts	London	10 JUN-18 AUG
2,264	935,547	The Cyrus Cylinder and Ancient Persia	Freer and Sackler Galleries	Washington, DC	9 MAR 12-28 APR 13
2,262	323,853	Photography and the American Civil War	Metropolitan Museum of Art	New York	2 APR-2 SEP
2,248	189,499	* Looking East: Rubens	Getty Center	Los Angeles	5 MAR-9 JUN
2,242	277,051	Chihuly	Montreal Museum of Fine Arts	Montreal	6 JUN-27 OCT
2,235	157,373	New Waves	Palais de Tokyo	Paris	20 JUN-9 SEP
2,216	180,737	Leda Catunda: Recent Paintings	Museo Oscar Niemeyer	Curitiba	25 APR-28 JUL
2,209	318,014	* Over, Under, Next	Hirshhorn Museum	Washington, DC	18 APR-8 SEP
2,209	67,408	* Adriana Lestido: Photographs 1979-2007	Museo de Bellas Artes	Buenos Aires	14 MAY-28 JUN
2,205	247,009	* Jiri Kovanda: Two Golden Rings	Reina Sofia	Madrid	30 OCT 12-24 FEB 13
2,203	83,394	* Johannes Vermeer: Woman in Blue	Getty Center	Los Angeles	16 FEB-18 MAR
2,197	311,956	David Bowie Is	Victoria and Albert Museum	London	29 MAR-18 AUG
2,193	134,393	* Mount Mudeung Buncheng Ware	Gwangju National Museum	Gwangju	23 JUL-11 OCT
2,186	92,190	Byzantine Antiquities	Moscow Kremlin Museums	Moscow	7 JUN-25 JUL
2,180	311,760	* Light from the Middle East	Victoria and Albert Museum	London	13 NOV 12-7 APR 13
2,174	295,618	Akram Zaatari: Projects 100	Museum of Modern Art	New York	11 MAY-23 SEP
2,168	185,504	Once Upon a Time... Impressionism	Montreal Museum of Fine Arts	Montreal	8 OCT 12-20 JAN 13
2,167	193,914	Timothy Greenfield Sanders	High Museum of Art	Atlanta	17 MAR-10 MAY
2,159	276,340	* Stars in the River: Jessie Trill	National Gallery of Australia	Canberra	16 FEB-21 JUN
2,158	278,340	* Kastom: Art of Vanuatu	National Gallery of Australia	Canberra	8 FEB-16 JUN
2,155	55,425	Saint George by Andrea Mantegna	Moscow Kremlin Museums	Moscow	19 JUN-10 JUL
2,154	243,433	* Out of the Ordinary	Hirshhorn Museum	Washington, DC	4 FEB-27 MAY
2,145	235,976	Emil Jakob Schindler: Poetic Realism	Upper and Lower Belvedere	Vienna	26 SEP 12-13 JAN 13
2,136	600,819	Face to Face with Gustav Klimt	Kunsthistorisches Museum	Vienna	14 FEB 12-6 JAN 13
2,135	127,668	* Sturtevant: Leaps, Jumps and Bumps	Serpentine Gallery	London	28 JUN-2 SEP
2,106	694,975	* Ai Weiwei	Hirshhorn Museum	Washington, DC	19 APR 12-17 MAR 13
2,081	194,101	Yoko Ono: Half-a-Wind Show	Louisiana Museum of Modern Art	Humbly Grove	6 JUN-24 SEP
2,076	699,512	* Perspectives: Ai Weiwei	Freer and Sackler Galleries	Washington, DC	12 MAY 12-14 APR 13
2,070	202,832	The Splendor of India's Royal Courts	Palace Museum	Beijing	25 APR-31 JUL
2,068	140,000	* Tomás Saraceno: on Space Time Foam	Hangar Bicocca	Milan	25 OCT 12-17 FEB 13
2,060	172,716	Andreas Fischer: My Time Is My Role	Museum Ludwig	Cologne	1 DEC 12-17 MAR 13
2,059	100,000	Fantastic Machinery	Istanbul Modern	Istanbul	18 APR-16 JUN
2,056	104,577	The Beauty of Japanese-style Calligraphy	Tokyo National Museum	Tokyo	13 JUL-9 SEP
2,048	567,376	* Black Box: Democracia	Hirshhorn Museum	Washington, DC	29 OCT 12-4 AUG 13
2,045	105,600	An Exhibition on the Concept of Holiday	Istanbul Modern	Istanbul	7 FEB-7 APR
2,048	60,266	A Renaissance Masterpiece	Palazzo Madama	Turin	12 DEC 12-11 JAN 13
2,046	330,500	Close Quarters	Istanbul Modern	Istanbul	9 MAY-17 NOV
2,045	573,296	Gods in Colour	Kunsthistorisches Museum	Vienna	11 NOV 12-29 SEP 13
2,045	156,300	Prix Pictet: Power	Istanbul Modern	Istanbul	30 JAN-28 APR
2,044	319,700	Erol Akay: Retrospective	Istanbul Modern	Istanbul	29 MAY-1 DEC
2,039	307,666	Don't Be Shy, Don't Hold Back	SFMOMA	San Francisco	8 DEC 12-2 JUN 13
2,033	209,100	Modernity?	Istanbul Modern	Istanbul	16 JAN-16 MAY
2,032	60,957	* J.M.W. Turner	National Gallery of Ireland	Dublin	1-31 JAN
2,030	302,508	* Jennie C. Jones: Higher Resonance	Hirshhorn Museum	Washington, DC	16 MAY-27 OCT
2,027	89,179	The Boxer: an Ancient Masterpiece	Metropolitan Museum of Art	New York	1 JUN-16 JUL

CONTINUED ON PAGE 10

TOP TEN IMPRESSIONIST & MODERN



8,000 visitors a day saw Monet's *The River*, in Rio

• The unwavering international appeal of Impressionism is confirmed in this category, with a show in Rio de Janeiro and the two versions of the "Impressionism and Fashion" exhibition in New York and Paris all making the top ten. Otherwise, the category is dominated by pre-Second World War artists. Strikingly, the National Gallery of Art, Washington, DC, and Tate Modern versions of the same Lichtenstein show are not even in the top 20, with the former achieving 160,000 and the latter 315,000 visitors. Dalí's popular appeal is reflected in the extraordinary figures for the two versions of the major exhibition at the Pompidou and the Reina Sofia, Madrid—the Paris museum edged it on daily and overall figures, with close to 800,000 people seeing the exhibition. Meanwhile, the show of works by Matisse that drew close to 500,000 visitors to the Pompidou in 2012 repeated the feat at the Metropolitan Museum of Art, and Matisse's old rival Picasso brought impressive crowds to the Guggenheim and also to the Palazzo Reale, Milan, where the touring selection of works from the Musée Picasso in Paris attracted 4,287 visitors a day. While the contemporary category is dominated by free exhibitions, only one of this category's top ten had no charge. R.L.

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
8,099	561,842	* Impressionism: Paris and Modernity	Centro Cultural Banco do Brasil	Rio de Janeiro	23 OCT 12-11 JAN 13
7,364	790,090	Dali	Centre Pompidou	Paris	20 NOV 12-25 MAR 13
6,615	732,339	Dali	Reina Sofia	Madrid	27 APR-2 SEP
5,528	1,017,146	Edvard Munch: The Scream	Museum of Modern Art	New York	24 OCT 12-29 APR 13
5,435	440,973	Impressionism, Fashion and Modernity	Metropolitan Museum of Art	New York	26 FEB-27 MAY
5,077	468,568	Matisse: In Search of True Painting	Metropolitan Museum of Art	New York	4 DEC 12-17 MAR 13
4,909	492,327	Impressionism and Fashion	Musée d'Orsay	Paris	25 SEP 12-20 JAN 13
4,856	487,716	Edward Hopper	Grand Palais	Paris	10 OCT 12-1 FEB 13
4,398	414,651	Picasso Black and White	Guggenheim Museum	New York	5 OCT 12-23 JAN 13
4,287	557,341	Pablo Picasso	Palazzo Reale	Milan	20 SEP 12-27 JAN 13

TOP 15 BIG TICKET

• Our "big ticket" category includes exhibitions for which admission includes entrance to other attractions, such as the grounds of Versailles or, in the case of the National Folk Museum of Korea, the Gyeongbokgung Palace. It also includes shows where entrance to the museum includes special exhibitions that are not counted separately, such as in the case of the Hermitage and the Uffizi. Like last year's survey, we have also included shows that do not adhere to the traditional exhibition format, such as performances and biennials. Versailles reclaims the top spot with a display of sculptures by the Arte Povera artist Giuseppe Penone, which was seen by 15,775 visitors a day—no doubt helped by the fact that the show was staged during high tourist season. Works, including a helicopter festooned with feathers, by the Portuguese artist Joana Vasconcelos exhibited in the palace, attracted 3,177 daily visitors. The former French royal palace was ousted from pole position in our 2012 survey by Tate Modern's Turbine Hall commission. The London institution comes in second with a film by William Kentridge, which was shown in the Tanks. E.S.



Penone at Versailles: 2.2 million people visited the château

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
15,775	2,240,000	Giuseppe Penone	Château de Versailles	Versailles	11 JUN-30 OCT
11,670	781,876	* The Tanks: William Kentridge	Tate Modern	London	11 NOV 12-20 JAN 13
11,259	213,930	* ArtPrize 2013	Multiple venues	Grand Rapids	18 SEP-6 OCT
11,127	592,924	* Healing in Nature	National Folk Museum of Korea	Seoul	24 JUL-23 SEP
11,122	545,000	From Guernico to Caravaggio	State Hermitage Museum	St Petersburg	11 JUL-7 SEP
9,719	527,582	* Photokui, 4th Biennial of World Images	Musée Quai Branly	Paris	17 SEP-17 NOV
9,155	337,429	* 13th Istanbul Biennial	Multiple venues	Istanbul	14 SEP-20 OCT
8,543	301,443	* Dyed Nature	National Folk Museum of Korea	Seoul	10 APR-20 MAY
8,539	503,086	* 9th Biennial do Mercosul	Multiple venues	Porto Alegre	11 SEP-10 NOV
7,935	626,842	Aichi Triennial 2013	Multiple venues	Nagoya/Osaka	10 AUG-27 OCT
7,698	456,360	* The Unremitting Cycle of Life and Joy	National Folk Museum of Korea	Seoul	12 JUL-1 NOV
6,746	775,793	* Game On	Technopolis Festival	Buenos Aires	10 OCT-11 FEB 13
6,526	346,820	* Wedding Rituals	National Folk Museum of Korea	Seoul	10 OCT-11 FEB 13
6,369	108,271	Musée de la Danse	Museum of Modern Art	New York	18 OCT-2 NOV
6,160	445,277	Norma and Capriccio: the Spanish in Italy	Galleria degli Uffizi	Florence	5 MAR-26 MAY

SPECIAL REPORT

VISITOR FIGURES 2013

Exhibition & museum attendance survey

TOP TEN CONTEMPORARY



6,400 visitors a day saw the inventions of China's "peasant Da Vincis"

Two institutions dominate the contemporary category and, although both are free to enter, they otherwise take distinct approaches to their shows: the Saatchi Gallery's exhibitions are generally on for longer than the average. "Gaiety Is the Most Outstanding Feature of the Soviet Union" ran for more than six months, while the Centro Cultural Banco do Brasil's exhibitions are relatively short and sharp, lasting between six weeks and two months. The breadth of the shows that hold the top two places indicates that a similar audience attends all the centre's shows, rather than the swamped blockbusters and quieter exhibitions found at many museums and galleries. The same is true of the Saatchi Gallery's exhibitions: notably, two of its top ten shows were from Charles Saatchi's collection, while two others were exhibitions organised and presented by institutions that hire a floor of the gallery. (Without an accurate breakdown of the attendance, it is not possible to judge what proportion of the gallery's visitors are attending the gallery's regular corporate events and how many are daily gallery-goers, but the gallery can feel quite empty on a weekday.) In terms of the charging shows, it is significant that two American artists who emerged in the 1960s—Oldenburg and Turrell—achieved more than 5,000 visitors a day for their shows at MoMA and the Guggenheim, B.L.

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
6,409	264,584	* Cai Guo-Qiang: Peasant Da Vincis	Centro Cultural Banco do Brasil	Rio de Janeiro	7 AUG-23 SEP
5,761	306,999	* Move Yourself through Movies	Centro Cultural Banco do Brasil	Rio de Janeiro	5 FEB-7 APR
5,610	472,883	James Turrell	Guggenheim Museum	New York	20 JUN-25 SEP
5,421	655,941	* Paper	Saatchi Gallery	London	18 JUN-3 NOV
5,234	612,334	* Breaking the Ice: Moscow Art 1960-80s	Saatchi Gallery	London	21 NOV-12 MAR 13
5,181	590,630	Claes Oldenburg: The Street and The Store	Museum of Modern Art	New York	14 APR-5 AUG
5,091	546,229	Roy Lichtenstein	Centre Pompidou	Paris	3 JUL-4 NOV
4,990	364,298	* Aoyama San's 1912-93	Shanghai Museum	Shanghai	20 APR-2 JUL
4,979	164,320	* Hugo Boss: Red Never Follows	Saatchi Gallery	London	31 JUL-1 SEP
4,890	821,587	* Gaiety Is the Most Outstanding Feature...	Saatchi Gallery	London	21 NOV-12 SEP 14

TOP TEN DECORATIVE ARTS

Fashion and costume shows have dominated the decorative category in recent years, the high-water mark being set by the record-breaking Alexander McQueen show at the Metropolitan Museum of Art, New York, in 2011, which drew more than 8,000 visitors a day. The Met's "Punk" exhibition didn't quite scale those heights, but still welcomed an impressive 4,800 daily visitors. "Hollywood Costume" at London's Victoria and Albert Museum was one of the most popular shows in the museum's history, as people flocked to see outfits worn by legendary film characters such as Indiana Jones, Holly Golightly and Darth Vader. However, the Met and V&A could not match the number of visitors to the Shanghai Museum. Almost 6,000 people a day went to see objects by Fabergé from the Kremlin Museums, including Easter eggs created for the Russian imperial family (right), Moscow Kremlin Easter Egg, 1904). T.S.



Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
5,967	572,799	* World of Fabergé	Shanghai Museum	Shanghai	29 SEP-12 JAN 13
5,242	492,772	* Splendours in Small	Shanghai Museum	Shanghai	19 OCT-12 JAN 13
5,153	340,092	* World in Mirror: Bronze Mirrors	Shanghai Museum	Shanghai	16 NOV-12 JAN 13
4,808	442,350	Punk: Chaos to Couture	Metropolitan Museum of Art	New York	9 MAY-14 AUG
2,752	253,171	Luxury and Elegance: French Porcelain	Museo degli Argenti, Palazzo Pitti	Florence	19 MAR-23 JUN
2,595	251,738	Hollywood Costume	Victoria and Albert Museum	London	20 OCT-12 JAN 13
2,439	1,756,245	* Japanese Ceramics 1930-2000	Freer and Sackler Galleries	Washington, DC	23 JUL-12 JUL 13
2,242	277,051	Chihuly	Montreal Museum of Fine Arts	Montreal	6 JUN-27 OCT
2,193	134,393	* Mount Mudeung Buncheong Ware	Gwangju National Museum	Gwangju	23 JUL-13 OCT
1,872	190,703	Landy Ceramics	High Museum of Art	Atlanta	19 JAN-10 MAY

MOST POPULAR EXHIBITIONS continued from p9

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
2,024	342,014	* One Man's Search for Ancient China	Freer and Sackler Galleries	Washington, DC	19 JAN-7 JUL
2,019	247,500	The Young Architects Programme	Istanbul Modern	Istanbul	25 JUN-15 NOV
2,008	242,957	Pre-Raphaelites: Victorian Avant Garde	Tate Britain	London	12 SEP-13 JUL 13
2,004	197,795	Cézanne and the Past	Museum of Fine Arts Budapest	Budapest	26 OCT-12 FEB 13
2,002	208,157	In the Shadow of the Pyramids	Kunsthistorisches Museum	Vienna	21 JAN-20 MAY
* 2,000-1,501 visitors per day					
1,999	179,637	Art Spiegelman	Museum Ludwig	Cologne	22 SEP-12 JAN 13
1,995	346,923	The New Frontier	Palazzo Pitti	Florence	3 JUL-12 JAN 13
1,983	78,737	* Movies and Artists' Videos	Museu Nacional, Conjunto Cultural	Brasília	8 MAY-28 JUN
1,982	186,291	* Peter Coffin: Here and There	Hirshhorn Museum	Washington, DC	29 JUN-6 OCT
1,979	344,362	Captive Beauty: Fra Angelico to Fortuny	Museo Nacional del Prado	Madrid	21 MAY-10 NOV
1,971	189,209	Ken Price Sculpture: a Retrospective	Metropolitan Museum of Art	New York	18 JUN-22 SEP
1,963	249,363	* Hand-held: Gerhard Pölzner	Freer and Sackler Galleries	Washington, DC	6 APR-11 AUG
1,963	195,000	Russian and German	Neues Museum	Berlin	25 OCT-13 JAN 13
1,961	190,243	The Light Show	Hayward Gallery	London	30 JAN-6 MAY
1,956	278,008	Arreife Collectio: A.M.	MUAC UNAM	Mexico City	28 AUG-16 SEP
1,953	73,950	* Adrian Villar Rojas	Serpentine Gallery	London	28 SEP-10 NOV
1,952	208,846	Renoir and Painters of the 20th Century	National Palace Museum	Taipei	25 MAY-8 SEP
1,929	147,987	Jonas Mekas	MUAC UNAM	Mexico City	9 FEB-26 MAY
1,928	146,570	China's Terracotta Warriors	Minneapolis Institute of Arts	Minneapolis	28 OCT-12 JAN 13
1,916	150,000	Renaissance	Musée du Louvre-Lens	Lens	1 DEC-12 JAN 13
1,914	135,887	Archibald, Wynne and Sulman Prizes 2013	Art Gallery New South Wales	Sydney	21 MAR-2 JUN
1,908	627,862	Born Out of Necessity	Museum of Modern Art	New York	2 MAR-12 JAN 13
1,904	181,406	Claes Oldenburg: The Sixties	Guggenheim Museum	Bilbao	30 OCT-12 FEB 13
1,895	146,736	George Bellows	Metropolitan Museum of Art	New York	6 NOV-12 FEB 13
1,887	386,875	New to the Print Collection	Museum of Modern Art	New York	11 JUN-12 JAN 13
1,872	190,703	Landy Ceramics	High Museum of Art	Atlanta	19 JAN-10 MAY
1,872	340,758	* Dark Matters: Selections from the Collection	Hirshhorn Museum	Washington, DC	6 JUL-12 JAN 13
1,866	309,831	Eyes Closed/Eyes Open	Museum of Modern Art	New York	9 AUG-12 JAN 13
1,857	70,285	* Marisa Merz	Serpentine Gallery	London	28 SEP-10 NOV
1,855	146,000	The Golden Age of the English Court	Moscow Kremlin Museums	Moscow	26 OCT-12 JAN 13
1,854	290,433	Motor City Muse: Detroit Photographs	Detroit Institute of Arts	Detroit	14 DEC-20 JAN 13
1,846	240,000	Canaleto and Guardi	Jacquemart-André Museum	Paris	14 SEP-12 JAN 13
1,840	175,283	Bohèmes	Grand Palais	Paris	26 SEP-12 JAN 13
1,839	876,766	Artistic Inclusion of the East and West	Hong Kong Museum of Art	Hong Kong	21 SEP-9 JUN 13
1,835	171,715	Faking It	Metropolitan Museum of Art	New York	8 OCT-12 JAN 13
1,833	414,178	* Directions: Antonio Rinaldi	Hirshhorn Museum	Washington, DC	6 JUL-12 JAN 13
1,831	180,729	Pop Art Design	Louisiana Museum of Modern Art	Humblebaek	22 FEB-9 JUN
1,830	119,467	Andreas Gursky	National Art Center Tokyo	Tokyo	3 JUL-16 SEP
1,829	151,771	* Michelangelo's David-Apollo	National Gallery of Art	Washington, DC	1 DEC-12 JAN 13
1,829	143,200	Extravaganza Inventions	Metropolitan Museum of Art	New York	30 OCT-12 JAN 13
1,827	252,161	* Ai Weiwei: According to What?	Hirshhorn Museum	Washington, DC	7 OCT-12 JAN 13
1,825	196,789	Field Conditions	SFMOMA	San Francisco	15 SEP-12 JAN 13
1,817	212,637	Lowry and the Painting of Modern Life	Tate Britain	London	26 JUN-20 OCT
1,811	303,030	Ron Mueck	Fondation Cartier	Paris	16 APR-27 OCT
1,810	121,000	* 30 Times Biennial	Fundação Bienal de São Paulo	São Paulo	21 SEP-8 DEC
1,805	106,257	* Escape Plans	Centro Cultural Banco do Brasil	São Paulo	27 OCT-12 JAN 13
1,804	186,800	Self-portrait	Louisiana Museum of Modern Art	Humblebaek	13 SEP-12 JAN 13
1,803	679,906	The Shaping of New Visions	Museum of Modern Art	New York	6 APR-12 JAN 13
1,800	196,177	Bosch, Bruegel, Rubens, Rembrandt	Albertina	Vienna	14 MAR-30 JUN
1,789	220,000	The Great Workshop of the Midi	Musée des Beaux-Arts	Marseille	13 JUN-13 OCT
1,782	83,222	Laura Lima: For the Love of Dissent	MUAC UNAM	Mexico City	9 FEB-14 APR
1,779	160,112	* Roy Lichtenstein: A Retrospective	National Gallery of Art	Washington, DC	14 OCT-12 JAN 13
1,776	198,181	* Paintings of Jinju Castle	Jinju National Museum	Jinju	1 OCT-1 DEC
1,775	147,823	Celebration for the Year of Faith	Galleria Borghese	Rome	26 MAR-30 JUN
1,773	121,811	American Chronicles: Norman Rockwell	Crystal Bridges Museum	Bentonville	9 MAR-27 MAY
1,772	265,313	Picasso and Matisse: Prints and Drawings	Detroit Institute of Arts	Detroit	11 JUL-12 JAN 13
1,769	167,804	An American Century: Works on Paper	High Museum of Art	Atlanta	23 FEB-16 JUL
1,769	165,530	Candida Höfer	Galleria Borghese	Rome	20 JUN-6 OCT
1,769	66,985	Thomas Housego	Galleria Borghese	Rome	25 MAY-7 JUL
1,766	149,327	Metropolis: the Rediscovered Masterpiece	Museo Nazionale del Cinema	Turin	4 OCT-12 JAN 13
1,766	137,513	Johns/Lozano-Hemmer/DeFeo	SFMOMA	San Francisco	11 NOV-13 FEB 13
1,765	132,624	Street	Metropolitan Museum of Art	New York	5 MAR-27 MAY
1,762	283,693	Goldfinger: the Design of an Iconic Film Title	Museum of Modern Art	New York	5 OCT-12 JAN 13
1,760	313,855	* Whistler's Neighbourhood	Freer and Sackler Galleries	Washington, DC	8 OCT-12 SEP 13
1,755	105,544	Doppelgänger	Kunsthistorisches Museum	Vienna	8 NOV-12 JAN 13
1,752	76,821	* Gerard Byrne	Whitechapel Gallery	London	17 JAN-8 MAR
1,749	223,856	* Nine Deaths, Two Births	Freer and Sackler Galleries	Washington, DC	27 APR-2 SEP
1,746	224,034	* The Photographs of Ray K. Metzker	Getty Center	Los Angeles	25 SEP-12 JAN 13
1,737	374,932	Ben Krimm: Prospectus	SFMOMA	San Francisco	1 SEP-12 MAY 13
1,735	223,808	* Cildo Meireles	Reina Sofia	Madrid	24 MAY-29 SEP
1,728	142,166	Impressionism and Open-air Painting	Museo Thyssen-Bornemisza	Madrid	5 FEB-12 MAY
1,722	141,713	Girl with a Pearl Earring	High Museum of Art	Atlanta	23 JUN-29 SEP
1,719	129,389	* Victor Balard, 1805-74: Iron and Brush	Musée d'Orsay	Paris	16 OCT-12 JAN 13
1,715	124,720	Francis Bacon	National Museum of Modern Art	Tokyo	8 MAR-26 MAY
1,714	296,450	* Mitsuo Miura: Imagined Memories	Reina Sofia	Madrid	14 MAR-2 SEP
1,713	135,801	From Boldini to De Pisis	Galleria dell'Accademia	Florence	19 FEB-10 MAY
1,712	139,679	Anders Als Immer: Something Different	Museo Oscar Niemeyer	Curitiba	9 MAY-14 AUG
1,703	111,160	* Gardens of the Renaissance	Getty Center	Los Angeles	28 MAY-14 AUG
1,693	67,000	Gifts to the Moscow Kremlin Museums	Moscow Kremlin Museums	Moscow	11 APR-25 MAY
1,690	198,696	Escher's Magic	Museo Oscar Niemeyer	Curitiba	11 APR-25 MAY
1,689	268,953	Birds in the Art of Japan	Metropolitan Museum of Art	New York	2 FEB-28 JUL
1,663	202,134	New Work: Alessandro Persoli	SFMOMA	San Francisco	28 SEP-12 FEB 13
1,647	169,647	Max Ernst	Albertina	Vienna	23 JAN-5 MAY
1,642	133,297	Albertina Contemporary	Albertina	Vienna	24 OCT-12 JAN 13
1,637	228,938	Ends and Exits	LACMA	Los Angeles	21 FEB-4 AUG
1,635	178,253	Emperor Maximilian I and the Age of Dürer	Albertina	Vienna	14 SEP-12 JAN 13
1,635	31,700	South Africa in Apartheid and After	SFMOMA	San Francisco	1 DEC-12 MAR 13
1,635	165,613	Dreams in the Renaissance	Galleria Palatina	Florence	21 MAY-15 SEP
1,628	188,896	Samurai	Museum of Fine Arts	Boston	8 APR-4 AUG
1,615	124,834	* Ceramics from the Mainland and Jeju Pottery	Gongju National Museum	Gongju	12 MAR-9 JUL
1,614	147,987	Yona Friedman: Architecture Without Building	MUAC UNAM	Mexico City	26 JUN-2 JUN
1,613	190,327	* Hollywood Costume	Australian Centre for Moving Image	Melbourne	21 APR-18 AUG
1,604	94,665	From Botticelli to Matisse	Palazzo della Gran Guardia	Verona	2 FEB-1 APR

CONTINUED ON PAGE 11

VISITOR FIGURES 2013

Exhibition & museum attendance survey

MOST POPULAR EXHIBITIONS continued from p10

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
1,603	227,660	* Diaghilev and the Ballets Russes, 1909-29	National Gallery of Art	Washington, DC	12 MAY-6 OCT
1,599	113,579	Drawing Inside the Perimeter	High Museum of Art	Atlanta	29 JUN-22 SEP
1,599	111,463	* The Unremitting Cycle of Life and Joy	Jinju National Museum	Jinju	12 SEP-1 DEC
1,592	124,194	* Albrecht Dürer	National Gallery of Art	Washington, DC	24 MAR-9 JUN
1,583	125,038	Australia	Royal Academy of Arts	London	21 SEP-8 DEC
1,582	150,286	Cézanne's The Large Bathers	Museum of Fine Arts	Boston	2 FEB-12 MAY
1,562	197,046	Paul Klee's Circus	SFMOMA	San Francisco	13 OCT-10 MAR 13
1,566	133,076	* Sylvia Sleigh	Tate Liverpool	Liverpool	8 FEB-3 MAY
1,565	172,173	* The First Cut	Manchester Art Gallery	Manchester	5 OCT-12-21 JAN 13
1,565	103,094	William Kentridge: Fortune	Piracoteca do Estado	São Paulo	31 AUG-17 NOV
1,562	139,444	Bertrand Lavier: After 1969	Centre Pompidou	Paris	26 SEP-12-7 JAN 13
1,561	170,201	Toulouse-Lautrec	National Gallery of Australia	Canberra	14 DEC-12-2 APR 13
1,552	130,400	The Kremlin in 1812: War and Peace	Kremlin Museums	Moscow	4 OCT-12-10 JAN 13
1,549	201,167	Symmetry/Asymmetry	High Museum of Art	Atlanta	23 MAR-25 AUG
1,547	126,220	Marc Ferrez's Brazil	Museu Oscar Niemeyer	Curitiba	4 APR-7 JUL
1,547	47,947	Christian Marclay: The Clock	Museum of Modern Art	New York	21 DEC-12-21 JAN 13
1,540	154,658	The Angel of the Odd: from Goya to Ernst	Städel Museum	Frankfurt	26 SEP-12-21 JAN 13
1,537	171,465	Mon Collections: Acquisitions 2011-13	Museu Oscar Niemeyer	Curitiba	2 MAY-8 SEP
1,529	81,453	* Sharing Treasures	Buyeo National Museum	Chung Nam Buyeo	30 APR-30 JUN
1,523	130,747	Richard Diebenkorn	De Young Museum	San Francisco	22 JUN-29 SEP
1,522	216,137	Helmut	Albertina	Vienna	25 MAY-13 OCT
1,520	161,349	* Renaissance to Goya/Ritual and Revelry	British Museum	London	20 SEP-12-6 JAN 13
1,516	163,917	The Persistence of Geometry	MUAC UNAM	Mexico City	27 JUN-24 NOV
1,509	288,211	* Enlightened Beings	Freer and Sackler Galleries	Washington, DC	15 SEP-12-10 MAR 13

▼ 1,500-1,001 visitors per day

1,498	133,716	The Origins of Western Desert Aboriginal Art	Musée Quai Branly	Paris	9 OCT-12-20 JAN 13
1,495	82,459	Future Beauty: 30 Years of Japanese Fashion	Seattle Art Museum	Seattle	22 JUN-8 SEP
1,492	76,944	* Gert and Uwe Tobias/Karl Blossfeldt	Whitechapel Gallery	London	16 APR-14 JUN
1,491	126,695	* Sense of Place	Freer and Sackler Galleries	Washington, DC	3 AUG-11 NOV
1,488	194,988	* Sou Fujimoto: Serpentine Pavilion	Serpentine Gallery	London	1 JUN-20 OCT
1,486	100,632	Hyperrealism	Museo Thyssen-Bornemisza	Madrid	22 MAR-9 JUN
1,482	125,329	Rembrandt, Van Dyck, Gainsborough	Seattle Art Museum	Seattle	14 FEB-19 MAY
1,476	319,085	After Photoshop	Metropolitan Museum of Art	New York	25 SEP-12-27 MAY 13
1,475	133,211	* Overdrive: LA Constructs the Future	Getty Center	Los Angeles	9 APR-21 JUL
1,470	248,358	* Shadow Sites: Jananne Al-Ani	Freer and Sackler Galleries	Washington, DC	25 AUG-12-10 FEB 13
1,467	122,382	Bernini: Sculpting in Clay	Metropolitan Museum of Art	New York	3 OCT-12-6 JAN 13
1,463	118,047	Picasso: Self-portraits	Museu Picasso	Barcelona	31 MAY-1 SEP
1,459	17,294	* Ars Electronica	Paco das Artes	São Paulo	29 OCT-13 NOV
1,450	71,479	* Cultural Heritage of Suwon City	Gwangju National Museum	Gwangju	7 MAY-30 JUN
1,445	52,434	* The Buddha's Coming	Jinju National Museum	Jinju	23 APR-2 JUN
1,444	229,368	Vincent is Back, Part II: Land of Light	Kroller-Müller Museum	Ottloer	6 APR-6 OCT
1,443	141,178	* Curiosity	Turner Contemporary	Margate	25 MAY-15 SEP
1,436	157,791	Top 75	Kroller-Müller Museum	Ottloer	13 JUL-17 NOV
1,436	153,627	Turner from the Tate: Making of a Master	National Gallery of Australia	Canberra	1 JUN-15 SEP
1,433	133,716	The Cradle of Aboriginal Painting: 1971-83	Musée Quai Branly	Paris	9 OCT-12-20 JAN 13
1,429	127,224	Janet Cardiff: The Forty Part Motet	Metropolitan Museum of Art	New York	10 SEP-8 DEC
1,424	164,977	Impressionism on the Water	Legion of Honor	San Francisco	1 JUN-13 OCT
1,424	148,106	Master of Chaos	CasaForum Madrid	Madrid	5 FEB-19 MAY
1,421	141,533	Ione Saldanha: The Time and the Colour	Museu Oscar Niemeyer	Curitiba	21 MAR-14 JUL
1,418	357,931	Beloved Hair: Trophies and Trifles	Musée Quai Branly	Paris	18 SEP-12-14 JUL 13
1,416	108,052	* Florence at the Dawn of the Renaissance	Getty Center	Los Angeles	13 NOV-12-10 FEB 13
1,414	161,163	Chibuly	Virginia Museum of Fine Arts	Richmond	20 OCT-12-10 FEB 13
1,414	58,363	* Gil 70	Museu Nacional, Conjunto Cultural	Brasília	12 MAR-28 APR
1,413	182,324	* My Country, I Still Call Australia Home	Queensland Gallery of Modern Art	Brisbane	1 JUN-7 OCT
1,406	127,506	Ellsworth Kelly Prints	Detroit Institute of Arts	Detroit	24 MAY-8 SEP
1,404	34,088	* Hidden Science in Relics	Buyeo National Museum	Chung Nam Buyeo	30 JUL-25 AUG
1,404	117,740	Hilma af Klint: a Pioneer of Abstraction	Moderna Museet	Stockholm	10 FEB-26 MAY
1,403	59,335	* Special Exhibition of Donated Collection	Gongju National Museum	Gongju	9 JUL-25 AUG
1,402	140,416	Hopper Drawing	Whitney Museum	New York	23 MAY-6 OCT
1,389	112,474	Georges Méliès: the Magic of Cinema	CasaForum Barcelona	Barcelona	5 APR-24 JUN
1,388	160,758	Robert Doisneau: Paris at Liberty	Palazzo delle Esposizioni	Rome	29 SEP-12-10 FEB 13
1,381	253,976	Gogo: Nature Transformed	High Museum of Art	Atlanta	19 JUN-25 AUG
1,380	106,063	Rashid Johnson: Message to Our Folks	High Museum of Art	Atlanta	8 JUN-8 SEP
1,376	180,236	Manet: Return to Venice	Palazzo Ducale	Venice	24 APR-15 SEP
1,376	143,141	Pissarro	Museo Thyssen-Bornemisza	Madrid	4 JUN-15 SEP

CONTINUED ON PAGE 12

CITIES LONDON, NEW YORK, PARIS

• A Roy Lichtenstein retrospective proved a bigger draw in Paris than it did in London, with 5,091 visitors a day at the Centre Pompidou and 3,290 at Tate Modern. But in Paris, neither Lichtenstein nor Edward Hopper at the Grand Palais could match the appeal of Salvador Dali at the Pompidou.

Meanwhile in London, portraits by Manet at the Royal Academy proved the best-attended paying show, ahead of Lichtenstein's Pop art at Tate Modern. But the programme of free exhibitions on offer at the Saatchi Gallery, which included art on paper, works from Russia and the Hugo Boss brand, attracted on average around 5,000 visitors a day, making them the top five shows overall in the British capital. (The collector Charles Saatchi has something to remember 2013 for other than trial by media.) In New York, the Museum of Modern Art typically organises the top four or five best-attended shows but in 2013 James Turrell's transformation of the Guggenheim spiral put it in the top spot. "Impressionism, Fashion and Modernity" at the Metropolitan Museum of Art, its Matisse and punk fashion shows all made the city's top ten. At MoMA, two Oldenburg installations and Munch's *The Scream* were its biggest draws. J.P.

Beloved Hair at the Musée Quai Branly, Paris

357,831

Curled, slicked, dyed and perfectly coiffed: more than 1,000 years of hair culture examined, dissected and presented

TOP 10 LONDON

Daily	Total	Exhibition	Venue	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free				
5,421	655,941	* Paper	Saatchi Gallery	18 JUN-1 NOV
5,234	612,334	* Breaking the Ice: Moscow Art 1960-80s	Saatchi Gallery	21 NOV-12-28 MAR 13
4,970	364,320	* Hugo Boss: Red Never Follows	Saatchi Gallery	31 JUL-1 SEP
4,890	821,587	* Gaety is the Most Outstanding Feature...	Saatchi Gallery	20 NOV-12-9 JUN 13
4,796	978,358	* New Order: British Art Today	Saatchi Gallery	26 APR-22 DEC
4,359	344,323	Manet: Portraying Life	Royal Academy of Arts	26 JAN-14 APR
3,854	859,537	* Simon Starling: Phantom Ride	Tate Britain	12 MAR-20 OCT
3,290	315,814	Lichtenstein: a Retrospective	Tate Modern	21 FEB-27 MAY
3,244	285,514	* BP Portrait Award 2013	National Portrait Gallery	20 JUN-15 SEP
3,064	340,098	Looking at the View	Tate Britain	12 FEB-2 JUN

TOP 10 NEW YORK

5,610	472,883	James Turrell	Guggenheim Museum	21 JUN-25 SEP
5,528	1,017,146	Edvard Munch: The Scream	Museum of Modern Art	24 OCT-12-29 APR 13
5,435	440,973	Impressionism, Fashion and Modernity	Metropolitan Museum of Art	26 FEB-27 MAY
5,181	590,630	Claes Oldenburg: The Street and the Store	Museum of Modern Art	14 APR-5 AUG
5,077	468,568	Matisse: in Search of True Painting	Metropolitan Museum of Art	4 DEC-12-17 JAN 13
4,808	442,350	Punk: Chaos to Couture	Metropolitan Museum of Art	9 MAY-14 AUG
4,396	414,651	Picasso Black and White	Guggenheim Museum	5 OCT-12-23 JAN 13
4,163	407,987	Tokyo 1955-70: a New Avant Garde	Museum of Modern Art	18 NOV-12-25 FEB 13
4,100	438,680	Henri Labrousse	Museum of Modern Art	20 JUN-24 JUN
4,010	405,000	Le Corbusier	Museum of Modern Art	15 JUN-23 SEP

TOP 10 PARIS

2,364	790,090	Dali	Centre Pompidou	21 NOV-12-25 MAR 13
5,091	546,229	Roy Lichtenstein	Centre Pompidou	3 JUL-4 NOV
4,909	492,327	Impressionism and Fashion	Musée d'Orsay	25 SEP-12-20 JAN 13
4,856	487,716	Edward Hopper	Grand Palais	10 OCT-12-3 FEB 13
4,346	358,243	Raphael: the Final Years	Louvre	11 OCT-12-14 JAN 13
4,095	337,000	The Angel of the Odd: from Goya to Ernst	Musée d'Orsay	5 MAR-9 JUN
3,689	392,123	A Passion for France	Musée d'Orsay	16 APR-18 AUG
3,556	256,060	Cold Sun	Palais de Tokyo	25 FEB-20 MAY
3,394	303,040	Dynamo	Grand Palais	10 APR-22 JUL
3,285	290,000	The Macchiaioli, 1850-74	Musée de l'Orangerie	10 APR-22 JUL



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SPECIAL REPORT

VISITOR FIGURES 2013

Exhibition & museum attendance survey

TOP TEN OLD MASTERS

Raphael, *Self-portrait*, 1506, in Tokyo

• One can be sure every year that the top ten exhibitions of Old Masters will conform to particular phenomena: they will always include some Italian Renaissance and Baroque exhibitions; will always include some Dutch/Netherlandish 17th-century exhibitions (especially any with the magic name "Vermeer" in the title); some will always occur in Japan (three times in 2013). In the case of the last phenomenon, one can see that the show of works from the Mauritshuis, which was not only the topmost Old Masters show in 2012, but also the most highly attended of all exhibitions worldwide (attracting 10,573 visitors a day) when it was shown in Tokyo, dropped to second place last year – drawing 300,000 fewer visitors to the Kobe leg of the Japanese tour. Given the huge attendances in Japan, one wonders why the country has not produced more of its own experts on these periods? D.L.

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
6,172	505,246	Raphael	National Museum of Western Art	Tokyo	2 MAR-2 JUN
4,946	424,625	Masterpieces from the Mauritshuis	Kobe City Art Museum	Kobe	29 SEP-12 JUN 13
4,742	317,070	* Renaissance Masters	Centro Cultural Banco do Brasil	São Paulo	13 JUL-29 SEP
4,346	358,248	Raphael: the Final Years	Louvre	Paris	11 OCT-23 JAN 13
3,510	220,144	Michelangelo Buonarroti	National Museum of Western Art	Tokyo	6 SEP-17 NOV
3,093	307,971	Vermeer: the Golden Century	Scuderie del Quirinale	Rome	27 SEP-12 JAN 13
2,816	315,011	Girl with a Pearl Earring	De Young Museum	San Francisco	26 JAN-1 JUN
2,755	245,979	Titian	Scuderie del Quirinale	Rome	5 MAR-16 JUN
2,248	189,499	* Looking East: Rubens	Getty Center	Los Angeles	5 MAR-1 JUN
2,203	83,394	* Johannes Vermeer, Woman in Blue	Getty Center	Los Angeles	16 FEB-31 MAR

TOP TEN MEDIEVAL

• Medieval (art) history has never held centre stage in schools and universities, and, sadly, academic expertise and popular interest continue the decline of the past 20 to 30 years, seen once again by the fact that Medieval shows fail to create a full top ten. Displays of illuminated manuscripts take four places, no doubt because they are easily portable and displayed. The Getty has the advantage over many museums in having an exceptional collection and the expertise of Thomas Kren, a manuscript specialist and associate director of collections, and a full-time staff of three curators of Medieval manuscripts. The National Art Center in Tokyo (but interestingly not the Osaka Museum where the show travelled) and the National Museum of Fine Arts, Quebec, both profited from refurbishments at Paris's Musée de Cluny that allowed the restored Roman Tapestry to have an outing to Japan and other items to Canada. The tapestries are now back on display in the Parisian museum in a specially designed room. D.L.



The Lady and the Unicorn, around 1484

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
2,995	213,512	The Lady and the Unicorn	National Art Center Tokyo	Tokyo	24 APR-15 JUL
1,416	108,052	* Florence at the Dawn of the Renaissance	Getty Center	Los Angeles	13 NOV-12 FEB 13
1,290	86,767	* Untold Stories: Medieval Manuscripts	Getty Center	Los Angeles	26 FEB-12 MAY
1,084	144,486	* The Art of Devotion in the Middle Ages	Getty Center	Los Angeles	28 AUG-12 FEB 13
1,041	94,771	Search for the Unicorn	Metropolitan Museum of Art	New York	16 MAY-18 AUG
920	80,000	Magnificent Manuscripts	Kunststiftung der Hypo-Kulturstiftung	Munich	19 OCT-12 JAN 13
851	68,594	Art and Nature in the Middle Ages	Musée National des Beaux-Arts	Quebec	4 OCT-12 JUN 13
395	42,115	Illuminating Faith	Morgan Library and Museum	New York	17 MAY-15 SEP
222	26,308	Crossing Borders: Manuscripts from the Bodleian	Jewish Museum	New York	14 SEP-12 FEB 13

TOP TEN ASIAN ART



5,900 a day: 17th-century screens in "Kyoto from Inside and Outside"

• Almost 11,000 people a day, a record for any exhibition in 2013, came to view ancient artefacts from Western Zhou period China (1046-771BC) at Taipei's National Palace Museum. This figure was almost matched by the institution's survey of Lingnan School painting, with both shows benefiting from the inclusion of important loans from museums on mainland China. In Japan, a rare chance to view the decorated 17th-century panels and screens from the collection of the Kyoto Imperial Palace and Nijo Castle drew thousands to the Tokyo National Museum, and was the museum's most visited show of year, attracting nearly 6,000 visitors per day. In May 2013, *The Art Newspaper* reported that interest in traditional ink painting has never been greater and that the Chinese government was actively supporting ink art; four of the top ten exhibitions in this category feature calligraphy. T.S.

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
10,946	1,007,062	The Western Zhou Dynasty	National Palace Museum	Taipei	8 OCT-12 JAN 13
10,771	921,130	The Lingnan School of Painting	National Palace Museum	Taipei	1 JUN-25 AUG
5,896	278,801	Kyoto from Inside and Outside	Tokyo National Museum	Tokyo	8 OCT-1 DEC
5,557	350,082	* Early Chinese Painting and Calligraphy	Shanghai Museum	Shanghai	2 NOV-12 JAN 13
4,223	152,523	Wang Xizhi: Master Calligrapher	Tokyo National Museum	Tokyo	22 JAN-3 MAR
4,301	220,464	China's Terracotta Warriors	Asian Art Museum	San Francisco	22 FEB-27 MAY
2,638	93,068	Chinese Painting and Calligraphy	Hong Kong Museum of Art	Hong Kong	30 NOV-12 JAN 13
2,070	202,832	The Splendour of India's Royal Courts	Palace Museum	Beijing	25 APR-31 JUL
2,056	104,577	The Beauty of Japanese-style Calligraphy	Tokyo National Museum	Tokyo	13 JUL-8 SEP
2,024	342,014	* One Man's Search for Ancient China	Frederick and Sackler Galleries	Washington, DC	19 JAN-7 JUL

MOST POPULAR EXHIBITIONS continued from p11

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
1,372	310,000	Impressionism: Highlights from the Hermitage	Hermitage Amsterdam	Amsterdam	16 JUL-27 JAN 13
1,369	130,430	Art from the Islamic Civilisation	National Museum of Korea	Seoul	2 JUL-20 OCT
1,364	135,033	* Roads of Arabia	Frederick and Sackler Galleries	Washington, DC	17 NOV-12 FEB 13
1,363	141,590	The Road to Van Eyck	Museum Boijmans-van Beuningen	Rotterdam	11 OCT-12 FEB 13
1,362	250,915	Civil Rights Photographs 1956-68	High Museum of Art	Atlanta	16 FEB-26 SEP
1,361	101,700	Moment: Frontlines	Moderna Museet	Stockholm	22 FEB-19 MAY
1,360	87,618	* Sarah Lucas	Whitechapel Gallery	London	2 OCT-15 DEC
1,360	31,661	Multi-views Anti	Museu Oscar Niemeyer	Curitiba	8 JUN-7 JUL
1,353	183,998	Georges Méliès: the Magic of Cinema	Cineforum Madrid	Madrid	26 JUL-8 DEC
1,345	359,124	Ultimate Dinosaurs	Royal Ontario Museum	Toronto	27 JUN-12 FEB 13
1,344	142,468	Mario Testino: In Your Face	Museum of Fine Arts	Boston	17 OCT-12 FEB 13
1,343	73,944	* The Spirit of Utopia	Whitechapel Gallery	London	4 JUL-5 SEP
1,343	138,316	Becoming Picasso: Paris 1901	Courtauld Gallery	London	14 FEB-27 MAY
1,342	104,640	* Faking It	National Gallery of Art	Washington, DC	17 FEB-5 MAY
1,342	77,065	* Journey through Mountains and Rivers	Nelson-Atkins Museum of Art	Kansas City	8 FEB-28 APR
1,342	69,185	* A View about Brazil	Centro Cultural Banco do Brasil	Rio de Janeiro	28 FEB-28 APR
1,338	127,021	Leonardo: the Universal Man	Gallerie dell'Accademia	Venice	29 AUG-1 DEC
1,327	111,860	Piero della Francesca in America	Frick Collection	New York	12 FEB-19 MAY
1,319	62,378	Treasures of Chinese Painting	Tokyo National Museum	Tokyo	1 OCT-1 JUN 13
1,318	155,000	Nude Men from 1800 to the Present Day	Leopold Museum	Vienna	10 OCT-12 JAN 13
1,318	184,589	Batik: Spectacular Textiles of Java	Asian Art Museum	San Francisco	21 NOV-12 MAY 13
1,311	250,857	100 Chinese Paintings	Hong Kong Museum of Art	Hong Kong	27 MAR-10 OCT
1,309	44,890	* Collections in Movement III	Museu Nacional, Conjunto Cultural	Brasília	18 JUN-28 JUL
1,308	101,845	36 Centuries of Chinese Paintings	Pinacoteca do Estado	São Paulo	4 MAY-4 AUG
1,300	133,133	Mikhail Nestorov: In Search of His Russia	State Tretyakov Gallery	Moscow	24 APR-18 AUG
1,298	73,435	Alberto Carneiro: Art Life, Life Art	Serralves Museum	Porto	10 APR-24 JUN
1,296	81,492	Ensemble	Kröller-Müller Museum	Otterlo	20 APR-30 JUN
1,290	86,767	* Untold Stories: Medieval Manuscripts	Getty Center	Los Angeles	26 FEB-12 MAY
1,284	102,689	* Do It 2013	Manchester Art Gallery	Manchester	5 JUL-22 SEP
1,282	95,760	Yoko Ono: Half-a-Wind Show	Schirn Kunsthalle	Frankfurt	15 FEB-12 MAY
1,279	87,675	The Show is Over	Museum Boijmans-van Beuningen	Rotterdam	11 OCT-12 JAN 13
1,277	310,009	Katherine Grosse	High Museum of Art	Atlanta	4 AUG-12 MAY 13
1,275	190,402	Florence in the Eyes of the Artist	Palazzo Pitti	Florence	17 JUL-12 JUN 13
1,267	146,791	On the Silk Road	Palazzo delle Esposizioni	Rome	27 OCT-12 MAR 13
1,260	102,816	Albrecht Dürer's Maria with Child	Kunsthistorisches Museum	Vienna	8 NOV-12 FEB 13
1,259	103,781	Treasures of Kenwood House, London	Milwaukee Art Museum	Milwaukee	10 OCT-12 JAN 13
1,255	86,617	Gainsborough, Constable, Turner	Royal Academy of Arts	London	8 DEC-12 FEB 13
1,251	169,548	Violetta Franco	Museu Oscar Niemeyer	Curitiba	6 JUL-10 NOV
1,250	124,588	* Raqib Shaw	Manchester Art Gallery	Manchester	15 FEB-26 MAY
1,249	74,245	* The Cyrus Cylinder and Ancient Persia	Getty Villa	Los Angeles	2 OCT-8 DEC
1,248	66,505	* Crux, Crucis, Crucifixus	Centro Cultural Banco do Brasil	Rio de Janeiro	24 JUL-23 SEP
1,245	88,757	* Simon and Tom Bloor: A Love Meal	Whitechapel Gallery	London	19 MAR-9 JUN
1,244	2,311	* Occupations Laboratory	Museu de Arte Contemporânea	Niterói	29 JUN-1 JUN
1,240	112,868	Robert Motherwell: Early Collages	Peggy Guggenheim Collection	Venice	26 MAY-8 SEP
1,236	369,701	* Fischli/Weiss	Serpentine Gallery	London	7 MAR-10 DEC
1,236	99,729	The Eternal Tao	Hong Kong Museum of Art	Hong Kong	17 MAY-18 AUG
1,230	94,519	Drawing Instruments	High Museum of Art	Atlanta	25 MAY-25 AUG
1,228	147,332	Ferdinand Hodler	Fondation Beyeler	Basel	27 JAN-26 MAR
1,227	176,756	Masterworks of Expressionist Cinema	LACMA	Los Angeles	27 SEP-12 MAR 13
1,222	243,792	Stanley Kubrick	LACMA	Los Angeles	1 NOV-12 JUN 13
1,222	63,000	* Works from 30th São Paulo Biennial	Fundação Biennial de São Paulo	Belo Horizonte	17 JAN-17 MAR
1,219	27,457	* Lion Attacking a Horse	Getty Villa	Los Angeles	10 AUG-6 SEP 13
1,215	190,696	Warhol/Artemis/Spagna Bellora Donation	Museo del 900	Milan	5 APR-8 MAY
1,209	99,480	* Collections in Movement II	Museu Nacional, Conjunto Cultural	Brasília	12 MAR-16 JUN
1,207	134,626	Multiple Leminski	Museu Oscar Niemeyer	Foz de Iguaçu	11 JUL-17 NOV
1,207	107,794	* Year 12 Perspectives 2012	Art Gallery of Western Australia	Perth	7 MAR-10 JUN
1,206	100,428	Adel Abdessemed: I am Innocent	Centre Pompidou	Paris	3 OCT-12 JAN 13
1,206	75,660	Hand Made	Museum Boijmans-van Beuningen	Rotterdam	9 MAR-20 MAY
1,205	74,367	* Tom Malone Prize	Art Gallery of Western Australia	Perth	2 FEB-25 SEP
1,202	114,145	The Civil War and American Art	Metropolitan Museum of Art	New York	27 MAY-25 SEP
1,202	91,674	Le Corbusier's Secret Laboratory	Moderna Museet	Stockholm	19 JAN-16 APR
1,201	110,000	Clouds: Fleeting Worlds	Leopold Museum	Vienna	22 MAR-1 JUL
1,200	181,501	* In Focus: Ed Ruscha	Getty Center	Los Angeles	9 APR-20 SEP
1,199	78,307	* Annette Krauss/Nothing Beautiful...	Whitechapel Gallery	London	17 SEP-1 DEC
1,197	89,233	Recent Acquisitions/Jorge Martins	Serralves Museum	Porto	15 MAR-10 JUN
1,195	179,810	Building: Inside Studio Gang Architects	Art Institute of Chicago	Chicago	24 SEP-12 FEB 13
1,191	118,899	Hard Truths: the Art of Thornton Dial	High Museum of Art	Atlanta	12 SEP-12 JAN 13
1,190	142,857	Edgar Degas	Fondation Beyeler	Basel	30 SEP-12 JAN 13
1,190	94,519	Alfredo Jaar	High Museum of Art	Atlanta	25 MAY-28 AUG
1,188	91,454	Bodies and Shadows: Caravaggio	LACMA	Los Angeles	11 NOV-12 FEB 13
1,187	154,308	Displaced Visions	Israel Museum	Jerusalem	28 MAR-5 OCT
1,182	128,000	The Europe of Rubens	Musée du Louvre-Lens	Lens	22 MAY-23 SEP
1,182	111,116	Abelardo Morell: the Universe Next Door	Art Institute of Chicago	Chicago	30 MAY-25 SEP
1,182	101,097	Asco: Elite of the Obscure, 1972-87	MUAC UNAM	Mexico City	21 MAR-28 JUN
1,180	82,750	Jay DeFeo: a Retrospective	Whitney Museum	New York	28 FEB-2 JUN
1,177	169,472	Yehudit Sapsort: Seven Winters	Israel Museum	Jerusalem	28 MAR-19 OCT
1,175	59,577	* Instrument for Prayer	Buyeo National Museum	Chung Nam Buyeo	27 SEP-24 NOV
1,175	52,537	Post-war: Italian Artists	Peggy Guggenheim Collection	Venice	23 FEB-15 APR
1,170	108,830	Marc Chagall	Kunsthaus Zürich	Zürich	8 FEB-12 MAY
1,170	70,346	Blues for Smoke	Whitney Museum	New York	7 FEB-28 APR
1,166	108,452	Valentino: Master of Couture	Somerset House	London	29 NOV-12 MAR 13
1,165	118,536	Roman and Erwan Bouroullec: Album	MUAC UNAM	Mexico City	9 MAR-28 JUN
1,161	80,126	Michelangelo: Sacred and Profane	Museum of Fine Arts	Boston	23 APR-30 JUN
1,159	102,033	Christian Marclay: The Clock	Israel Museum	Jerusalem	23 JUL-10 OCT
1,158	154,078	Wildlife Photographer of the Year	Natural History Museum	London	30 OCT-12 JAN 13
1,155	138,398	Cambodian Rattan: Sopheap Pich	Metropolitan Museum of Art	New York	23 FEB-7 JUL
1,154	23,910	* Calligraphy of Korean Zen Masters	Jeonju National Museum	Jeonju	30 SEP-1 OCT
1,153	79,909	* Disegno: Drawing in Europe 1520-1600	Getty Center	Los Angeles	11 NOV-12 FEB 13
1,150	290,673	Theatre of the World	Museum of Old and New Art	Hobart	23 JUN-12 SEP 13
1,140	60,736	Carmelo Bene Seen by Claudio Abate	Palazzo delle Esposizioni	Rome	4 DEC-12 FEB 13
1,138	46,963	* Poetic Narratives: Santander Collection	Museu Nacional, Conjunto Cultural	Brasília	11 AUG-20 SEP
1,127	91,902	Engravings of Jacek Sroka	Museu Oscar Niemeyer	Curitiba	25 JUL-27 OCT
1,126	132,415	Peru: Kingdoms of the Sun and the Moon	Montreal Museum of Fine Arts	Montreal	31 JAN-16 JUN
1,126	52,599	* A Mental Mandala	MUAC UNAM	Mexico City	12 AUG-20 OCT
1,124	209,057	* Michael Landy: Saints Alive	National Gallery	London	23 MAY-24 NOV

CONTINUED ON PAGE 13

VISITOR FIGURES 2013

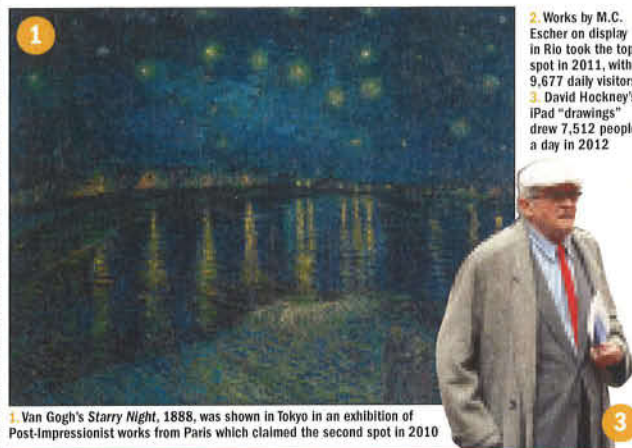
Exhibition & museum attendance survey

MOST POPULAR EXHIBITIONS continued from p12

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
1321	88,522	Carlier-Bresson: a Question of Colour	Somerset House	London	8 NOV-12-27 JAN13
1319	109,350	* Luminous World	Art Gallery of Western Australia	Perth	20 OCT-10 FEB13
1313	44,530	* Exiles	Royal Castle	Warsaw	7 MAR-15 SEP
1307	120,640	The Picassos are Here!	Kunstmuseum Basel	Basel	17 MAR-21 JUL
1307	30,530	21st Century: New Italian Churches	MAXXI	Rome	2 MAR-2 JUL
1306	93,986	The Presence of the Past: Peter Zumthor	LACMA	Los Angeles	9 JUN-15 SEP
1306	57,663	Warhol: Early Drawings	Louvre Museum of Modern Art	Humblebaek	7 JAN-3 MAR
1304	59,597	* Rosemarie Trockel: a Cosmos	Serpentine Gallery	London	13 FEB-7 APR
1302	120,082	* George Catlin: American Indian Portraits	National Portrait Gallery	London	7 MAR-21 JUN
1291	96,029	Seduced by Art	CaixaForum Barcelona	Barcelona	27 FEB-20 MAR
1290	30,053	Danielle Puppi: Happy Moms	MAXXI	Rome	30 OCT-10 NOV
1290	16,968	* Triangulations	Museu Nacional, Conjunto Cultural	Brasilia	3-20 OCT
1287	139,000	Rodin: the Light from Antiquity	Museo departemental Ales antique	Arles	6 APR-15 SEP
1286	103,513	Art across America	National Museum of Korea	Seoul	5 FEB-26 MAR
1284	144,486	* The Art of Devotion in the Middle Ages	Getty Center	Los Angeles	28 AUG-12 FEB13
1284	88,094	Velázquez's Portrait of Duke Francisco I	Metropolitan Museum of Art	New York	16 APR-14 JUL
1277	121,740	Projects 99: Meiro Koizumi	Museum of Modern Art	New York	9 JAN-1 MAY
1276	86,971	Faberge: the Rise and Fall	Detroit Institute of Arts	Detroit	14 OCT-10 JAN13
1276	84,850	Alexandre Estrela: Half Concrete	Serralves Museum	Porto	29 JUN-29 SEP
1275	85,570	Gustave Caillebotte	Schirn Kunsthalle	Frankfurt	18 OCT-12-20 JAN13
1275	70,190	Central Nigeria Unmasked	Musee Quai Branly	Paris	13 NOV-12 JAN13
1274	237,868	PR/BR	Museu Oscar Niemeyer	Curitiba	22 NOV-10 JAN13
1272	106,160	Francis Bacon: Five Decades	Art Gallery New South Wales	Sydney	17 NOV-12-24 FEB13
1271	138,503	* In Focus: Robert Mapplethorpe	Getty Center	Los Angeles	23 OCT-12-24 MAR13
1268	56,588	* Ariespress 2013	Art Gallery New South Wales	Sydney	20 FEB-14 APR
1267	162,000	Martin Kippenberger: Very Good	Hamburger Bahnhof	Berlin	23 FEB-18 AUG
1266	245,313	Ballgowns: British Glamour Since 1950	Victoria and Albert Museum	London	19 MAY-16 JAN13
1266	86,992	Zero	Museu Oscar Niemeyer	Curitiba	1 AUG-3 NOV
1257	40,914	The Cyrus Cylinder and Ancient Persia	Asian Art Museum	San Francisco	9 AUG-22 SEP
1255	84,396	* We Used to Talk about Love	Art Gallery New South Wales	Sydney	31 JAN-21 APR
1255	81,857	Man Ray: L. Fritz Gruber Archive	Museum Ludwig	Cologne	31 JAN-5 MAY
1253	87,720	* Gongsangseong	Gongju National Museum	Gongju	26 SEP-31 DEC
1250	156,283	Karl Holmqvist: Give Poetry a Try	Moderna Museet	Stockholm	16 MAR-8 SEP
1250	101,862	Before the Flood	CaixaForum Madrid	Madrid	25 MAR-10 JUN
1245	192,262	* Yinka Shonibare: Fabrication	Yorkshire Sculpture Park	Wakefield	2 MAR-15 SEP
1245	103,429	* Helmut Newton and Bettina Rheims	Art Gallery New South Wales	Sydney	9 FEB-10 MAY
1245	79,100	Emil Nolde: In Search of the Authentic	National Gallery	Oslo	12 OCT-12-20 JAN13
1243	43,825	Serralves Collection: in the House	Serralves Museum	Porto	26 JUN-13 SEP
1241	94,771	Search for the Unicorn	Metropolitan Museum of Art	New York	15 MAY-18 AUG
1240	18,714	* Photograph Month	Museu Nacional, Conjunto Cultural	Brasilia	5-25 SEP
1238	69,827	Vincent van Gogh's Portrait of a Peasant	Frick Collection	New York	30 OCT-12-20 JAN13
1236	106,565	Chardin, 1699-1779	Mitsubishi Ichigokan Museum	Tokyo	8 SEP-12-6 JAN13
1236	83,583	Between Orient and Occident	Historisches Grönes Gewölbe	Dresden	1 DEC-12-4 MAR13
1233	83,415	* Rosa Barba	Turner Contemporary	Margate	2 FEB-6 MAY
1232	118,658	Decadence: Aspects of Austrian Symbolism	Upper and Lower Belvedere	Vienna	21 JUN-13 OCT
1232	101,535	The Art of Cartier	Museo Thyssen-Bornemisza	Madrid	24 OCT-12-17 FEB13
1231	66,000	Towards the Great War	Museo Centrale del Risorgimento	Rome	4 NOV-12-6 JAN13
1228	153,070	Paul Thak: In Progress	Moderna Museet	Stockholm	21 MAR-15 SEP
1228	70,190	Nigeria's Benue Valley: the Arts of the River	Musee Quai Branly	Paris	13 NOV-12 JAN13
1225	108,691	Max Ernst	Fondation Beyeler	Basel	26 MAY-8 SEP
1224	172,099	* Black Eyes and Lemonade	Whitechapel Gallery	London	9 MAR-20 SEP
1224	84,837	Fast Forward/Sarah Sze	High Museum of Art	Atlanta	13 OCT-12-20 JAN13
1222	83,515	Carlos Bunga: For the Love of Dissent	MUAC UNAM	Mexico City	27 APR-18 AUG
1220	100,710	Giacometti: the Playing Fields	Hamburger Kunsthalle	Hamburg	25 JAN-10 MAY
1218	101,808	Tim Walker: Story Teller	Somerset House	London	18 OCT-12-27 JAN13
1218	16,729	* Max Mara Art Prize: Laure Prouvost	Whitechapel Gallery	London	20 MAR-7 APR
1216	151,618	* Aspen Magazine: 1965-71	Whitechapel Gallery	London	11 SEP-12-13 MAR13
1216	80,094	* Chaner, Hutchins, Linder	Hepworth Wakefield	Wakefield	16 FEB-12 MAY
1215	122,815	Joan Miró's Spanish Dance	Israel Museum	Jerusalem	26 FEB-29 JUN
1215	46,699	Landmark: the Fields of Photography	Somerset House	London	14 MAR-28 APR
1214	93,145	Homobodies/Daniel Clowes	Museum of Contemporary Art	Chicago	29 JUN-13 OCT
1212	363,533	* Bloomberg Commission: Giuseppe Penone	Whitechapel Gallery	London	4 SEP-12-27 OCT13
1212	82,986	* Through American Eyes: Frederic Church	National Gallery	London	6 FEB-28 APR
1210	121,144	Hippie Chic	Museum of Fine Arts	Boston	15 JUL-10 NOV
1207	161,510	Luigi Ghini: Thinking Images	MAXXI	Rome	24 APR-27 OCT
1207	77,858	* Artists' Film International: Jessica Warboys	Whitechapel Gallery	London	16 JAN-15 APR

CONTINUED ON PAGE 14

TOP TEN SHOWS 2010-2012



1. Van Gogh's *Starry Night*, 1888, was shown in Tokyo in an exhibition of Post-Impressionist works from Paris which claimed the second spot in 2010

TOP 10 2012

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
10,573	758,266	Masterpieces from the Mauritshuis	Tokyo Metropolitan Art Museum	Tokyo	30 JUN-17 SEP
7,747	425,000	* The Amazon: Cycles of Modernity	Centro Cultural Banco do Brasil	Rio	29 MAY-22 JUL
7,511	235,931	Nineteenth-century Italian Painting	State Hermitage Museum	St Petersburg	19 NOV-12 JAN13
7,511	600,989	* Colourful Realm: Ito Jakuchu (1716-1800)	National Gallery of Art	Washington, DC	10 MAR-29 APR
7,374	540,382	David Hockney RA: a Bigger Picture	Royal Academy of Arts	London	21 JAN-9 APR
6,909	271,443	Japanese Masterpieces from the MFA, Boston	Tokyo National Museum	Tokyo	20 MAR-10 JUN
6,716	161,176	* Antony Gormley: Still Being	Centro Cultural Banco do Brasil	Rio	7 AUG-23 SEP
6,672	789,241	* Little Black Jacket	Saatchi Gallery	London	12 OCT-4 NOV
6,498	240,414	Golden Flashes	Galleria degli Uffizi	Florence	19 JUN-4 NOV
		Monumenta: Daniel Buren	Grand Palais	Paris	10 MAY-21 JUN

TOP 10 2011

Daily	Total	Exhibition	Venue	City	Dates
9,677	573,691	* The Magical World of Escher	Centro Cultural Banco do Brasil	Rio	18 JAN-27 MAR
9,108	550,399	Kukai's World: the Arts of Esoteric Buddhism	Tokyo National Museum	Tokyo	20 JUL-25 SEP
8,828	847,509	Landscape Reunited	National Gallery of Art	Taipei	2 JUN-5 SEP
8,025	661,509	Alexander McQueen: Savage Beauty	Metropolitan Museum of Art	New York	4 MAY-5 AUG
7,609	913,064	Claude Monet (1840-1926)	Grand Palais	Paris	22 SEP-10-24 JAN13
7,304	438,225	* Photoqui	Musee Quai Branly	Paris	13 SEP-11 NOV
6,991	538,328	* Mariko Mori: Oneness	Centro Cultural Banco do Brasil	Rio	17 APR-17 JUL
6,967	277,687	Monumenta: Anish Kapoor	Grand Palais	Paris	11 MAY-23 JUN
6,934	535,929	* Laurie Anderson	Centro Cultural Banco do Brasil	Rio	29 MAR-26 JUN
6,649	530,000	The Prado Museum at the Hermitage	State Hermitage Museum	St Petersburg	25 FEB-29 MAY

TOP 10 2010

Daily	Total	Exhibition	Venue	City	Dates
12,116	292,526	Hasegawa Tohaku	Tokyo National Museum	Tokyo	23 FEB-22 MAR
10,757	777,551	Post-Impressionism: from the Musée d'Orsay	National Art Center Tokyo	Tokyo	26 MAY-16 AUG
9,290	3,926,232	Designing the Lincoln Memorial	National Gallery of Art	Washington, DC	12 FEB-09-4 APR10
9,090	244,347	Hasegawa Tohaku	Kyoto National Museum	Kyoto	10 APR-9 MAY
8,436	595,346	Van Gogh: the Adventure of Becoming an Artist	National Art Center Tokyo	Tokyo	1 OCT-20 DEC
8,073	749,638	The Original Copy: Photography of Sculpture	Museum of Modern Art	New York	1 AUG-1 NOV
7,873	755,850	Harmony and Integrity: Yongzheng Emperor	National Palace Museum	Taipei	1 OCT-10 JAN10
7,380	703,256	Picasso in the Metropolitan Museum of Art	Metropolitan Museum of Art	New York	27 APR-15 AUG
7,120	561,471	Marina Abramovic: the Artist is Present	Museum of Modern Art	New York	14 MAR-31 MAY
7,011	644,975	Falnama: the Book of Omens	Freier and Sackler Galleries	Washington, DC	24 OCT-09-24 JAN10

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SPECIAL REPORT

VISITOR FIGURES 2013

Exhibition & museum attendance survey

TOP TEN ANTIQUITIES

• Nearly 940,000 people went to see the Cyrus Cylinder, a 2,500-year-old cuneiform tablet often called the first charter of human rights, during the 12 months it was on display in Washington, DC—the first (and longest) stop in its five-city tour of the US. Although this is 340,000 more than the total number who went to Berlin to see an exhibition marking the centenary of the discovery of the striking, polychrome bust of Egypt's Queen Nefertiti (right), with a daily average of 4,687, the German show tops our list in the antiquities category. Berlin also claims the second spot with a show exploring the ancient city of Uruk in present-day Iraq. A British Museum exhibition on the Roman cities buried during a volcanic eruption in AD79, which featured many loans from Italy, takes the third position. It was the first major show on the subject to be staged in the UK capital in 40 years. E.S.



Daily	Total	Exhibition	Venue	City	Dates
4,687	600,000	In Light of Amarna: Nefertiti	Neues Museum	Berlin	7 DEC 12–13 APR 13
3,212	440,000	Uruk: 5000 Year Megacity	Pergamonmuseum	Berlin	25 APR–16 SEP
2,537	471,910	Life and Death in Pompeii and Herculaneum	British Museum	London	28 MAR–29 SEP
2,264	939,547	* The Cyrus Cylinder and Ancient Persia	Freer and Sackler Galleries	Washington, DC	9 MAR 12–28 APR 13
2,186	92,130	Byzantine Antiquities	Moscow Kremlin Museums	Moscow	7 JUN–25 JUL
2,045	573,296	Gods in Colour	Kunsthistorisches Museum	Vienna	13 NOV 12–26 SEP 13
2,027	89,179	The Boxer: An Ancient Masterpiece	Metropolitan Museum of Art	New York	1 APR–18 JUL
2,002	208,157	In the Shadow of the Pyramids	Kunsthistorisches Museum	Vienna	21 JAN–20 MAY
1,364	135,023	* Roads of Arabia	Freer and Sackler Galleries	Washington, DC	17 NOV 12–24 FEB 13
1,249	74,245	* The Cyrus Cylinder and Ancient Persia	Getty Villa	Los Angeles	2 OCT–8 DEC

TOP TEN ARCHITECTURE & DESIGN



Labrousse: the Bibliothèque nationale

• New York's MoMA, which established the world's first curatorial department devoted to architecture and design in 1932, has four shows in this top ten. Its surveys of work by architects Labrousse and Le Corbusier top the rankings, the lesser-known 19th-century architect proving marginally more popular. At the San Francisco Museum of Modern Art, a show of drawings and models by the architect Lebbeus Woods, who died in 2012, contributed to the dominance of US museums in this category. T.S.

Anish Kapoor at MCA Australia
92,438

An average of 906 people per day came to see the Indian-born, British-based artist's first major show Down Under

Daily	Total	Exhibition	Venue	City	Dates
4,100	438,680	Henri Labrousse	Museum of Modern Art	New York	10 MAR–24 JUN
4,010	405,000	Le Corbusier	Museum of Modern Art	New York	15 JUN–23 SEP
2,594	692,569	9 + 1 Ways of Being Political	Museum of Modern Art	New York	12 SEP 12–9 JUN 13
2,287	210,122	Lebbeus Woods: Architect	SFMOMA	San Francisco	16 FEB–2 JUN 13
2,048	105,600	An Exhibition on the Concept of Holiday	Istanbul Modern	Istanbul	7 FEB–8 APR
2,019	247,500	The Young Architects Programme	Istanbul Modern	Istanbul	25 JUN–15 NOV
1,908	627,862	Born Out of Necessity	Museum of Modern Art	New York	2 MAR 12–28 JAN 13
1,831	180,729	Pop Art Design	Louisiana Museum of Modern Art	Humblybæk	22 FEB–9 JUN
1,614	147,987	Yona Friedman: Architecture Without Building	MUAC UNAM	Mexico City	26 JAN–2 JUN
1,488	194,988	* Sou Fujimoto: Serpentine Pavilion	Serpentine Gallery	London	1 JUN–20 OCT

TOP TEN 19TH-CENTURY ART

• It is customary to find that the most attended exhibitions of 19th-century art are monographic shows, and 2013 was no exception with five out of ten dedicated to single artists: Manet, Turner (twice), and once more in a three-person show on English landscape painters at the Royal Academy. Whistler and the architect and painter Baldard. It is interesting that, compared with the huge attendances at Old Master shows, those of 19th-century European art (excluding Impressionist and Modern) do not attract Japanese audiences. The Pre-Raphaelites, however, are guaranteed crowd-pullers: 2,727 people a day went to see the first major survey of the Victorian group in the US, more than went to a show on the English artists in London. The Musée de l'Orangerie claims the second spot with show on a group of Italian artists regarded as the initiators of modern Italian painting. D.L.



4,300 a day: Manet's portraits at the RA

Daily	Total	Exhibition	Venue	City	Dates
4,359	344,323	Manet: Portraying Life	Royal Academy of Arts	London	26 JAN–14 APR
3,285	290,000	The Macchiaioli, 1850–74	Musée de l'Orangerie	Paris	10 APR–22 JUL
2,773	452,000	* The Civil War and American Art	SAAM	Washington, DC	16 NOV 12–28 APR 13
2,727	250,915	* Pre-Raphaelites	National Gallery of Art	Washington, DC	17 FEB–19 MAY
2,032	60,957	* J.M.W. Turner	National Gallery of Ireland	Dublin	1–31 JAN
2,008	242,957	Pre-Raphaelites: Victorian Avant Garde	Tate Britain	London	12 SEP 12–11 JAN 13
1,760	631,555	* Whistler's Neighbourhood	Freer and Sackler Galleries	Washington, DC	8 SEP 12–2 SEP 13
1,719	129,389	* Victor Baldard, 1805–74: Iron and Brush	Musée d'Orsay	Paris	16 OCT 12–11 JAN 13
1,436	153,627	Turner from the Tate: Making of a Master	National Gallery of Australia	Canberra	1 JUN–15 SEP
1,255	86,617	Gainsborough, Constable, Turner	Royal Academy of Arts	London	8 DEC 12–17 FEB 13

MOST POPULAR EXHIBITIONS continued from p13

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
1,006	87,207	* Amik, Gallardo, Senatore, Tuc, Zdzelar	Whitechapel Gallery	London	5 JUL–10 OCT
1,004	85,228	Fabergé Revealed	Peabody Essex Museum	Salem	23 JUN–29 SEP
1,001	100,500	YAP MAXXI 2013	MAXXI	Rome	26 JUN–20 OCT
▼ 1,000–244 visitors per day					
998	65,360	California Design, 1930–65	National Art Center Tokyo	Tokyo	20 MAR–2 JUN
996	84,687	* Edvard Munch: 150th Anniversary	National Gallery of Art	Washington, DC	19 MAY–11 AUG
994	76,375	Júlio Sarmento: White Nights	Serralves Museum	Porto	24 NOV 12–24 FEB 13
994	73,411	* Collection Sandretto Re Rebaudengo	Whitechapel Gallery	London	15 DEC 12–19 MAR 13
993	64,547	* Ken Currie: New Work	Scottish National Portrait Gallery	Edinburgh	20 JUL–22 SEP
991	119,818	Conceptual Form and Material Action	Serralves Museum	Porto	22 JUN–10 NOV
990	40,881	* Botero: Drawings on Canvas and Paper	Museo de Bellas Artes	Buenos Aires	21 MAY–7 JUL
989	71,502	Charles Rotton	Musée Quai Branly	Paris	25 JUN–22 SEP
987	152,408	Galleria Vezzoli: the Trinity	MAXXI	Rome	29 MAY–24 NOV
986	57,615	* The Tomb of a Joseon Noblewoman	Daegu National Museum	Daegu	24 JUL–29 SEP
985	90,359	Met Bochner: If Colours Change	Serralves Museum	Porto	12 JUL–27 OCT
983	90,318	Amalia Pica	Museum of Contemporary Art	Chicago	27 APR–11 AUG
982	73,387	Degas's Method	Ny Carlsberg Glyptotek	Copenhagen	7 JUN–15 SEP
982	59,068	* Artists' Film: Choksi, Hugin, Pearlstein	Whitechapel Gallery	London	16 APR–24 JUL
982	38,841	Bembo's Tarot	Pinacoteca di Brera	Milan	21 FEB–7 APR
980	74,604	Dancing Around the Bride	Philadelphia Museum of Art	Philadelphia	10 OCT 12–2 JAN 13
977	121,025	Chinese Gardens	Metropolitan Museum of Art	New York	18 AUG–6 JAN 13
976	118,918	Therapist Gates: Thirteenth Ballad	Museum of Contemporary Art	Chicago	18 MAY–6 OCT
976	85,761	Susan Cofer: Draw Near	High Museum of Art	Atlanta	27 OCT 12–10 FEB 13
976	70,391	* Artists in Residence: Lucy Cash	Whitechapel Gallery	London	15 DEC 12–8 MAR 13
972	112,593	Capogrossi: a Retrospective	Peggy Guggenheim Collection	Venice	29 SEP 12–10 FEB 13
971	194,976	Energy	MAXXI	Rome	22 MAR–10 NOV
969	39,599	* Poetic Narratives	Santander Cultural Porto Alegre	Porto Alegre	25 MAY–14 JUL
967	25,842	* Planet Expo 2015	Triennale di Milano	Milan	10 MAY–9 JUL
963	146,245	Think First, Shoot Later	Museum of Contemporary Art	Chicago	18 MAY–10 NOV
960	76,397	Idea Brazil	Museu Oscar Niemeyer	Curitiba	28 SEP–1 DEC
959	90,141	Alfred Peñal: in the Studio	Musée National des Beaux-Arts	Quai-Bec	13 JUN–15 SEP
958	65,985	Ukiyo-e: from the Saito Collection	Mitsubishi Ichigokur Museum	Tokyo	22 JUN–8 SEP
957	160,866	Amid Medici Splendour	Cappelle Medicee	Florence	25 MAR–6 OCT
957	107,961	Rudolf Nureyev: a Life in Dance	De Young Museum	San Francisco	6 OCT 12–17 FEB 13
952	122,478	The Battle of Tetsuan of Fortuny	Museu Nacional d'Art de Catalunya	Barcelona	19 APR–15 SEP
952	74,222	Rain Room	Museum of Modern Art	New York	12 MAY–28 JUL
951	189,319	Modigliani	Palazzo Reale	Milan	21 FEB–8 SEP
951	70,268	Pop Art Design	Moderna Museet	Stockholm	29 JUN–22 SEP
945	84,013	Thomas Cole and the Narrative Landscape	High Museum of Art	Atlanta	22 SEP 12–6 JAN 13
945	79,414	Before the Flood	CaixaForum Barcelona	Barcelona	30 NOV 12–24 FEB 13
943	97,964	* Birth of a Collection	National Gallery	London	22 MAY–1 SEP
943	81,949	* Barbara Hepworth: To Hope, to Tremble...	Hepworth Wakefield	Wakefield	27 OCT 12–1 FEB 13
942	89,377	Choose Me: Arthur Grace	High Museum of Art	Atlanta	15 SEP 12–6 JAN 13
940	119,353	Nordic Art 1880–1920	Groninger Museum	Groningen	9 DEC 12–5 MAY 13
940	94,002	William Klein/Daido Moriyama	Tate Modern	London	10 OCT 12–20 JAN 13
940	66,576	Sonae Project	Serralves Museum	Porto	8 DEC 12–3 MAR 13
940	46,983	* Jonas Mekas	Serpentine Gallery	London	5 DEC 12–27 JAN 13
933	19,869	* Legends and Traditions of Christmas	Santander Cultural Porto Alegre	Porto Alegre	4 DEC 12–6 JAN 13
931	94,714	Bes Revelation 2012	Serralves Museum	Porto	30 NOV 12–31 MAR 13
931	74,491	Jason Lazarus	Museum of Contemporary Art	Chicago	19 MAR–18 JUN
931	74,319	Saul Steinberg: the Americans	Museum Ludwig	Cologne	23 MAR–2 JUN
930	87,000	Soulaiges 21st Century	Musée des Beaux-Arts	Lyons	12 OCT 12–28 JAN 13
929	79,855	George Bellows: Modern American Life	Royal Academy of Arts	London	16 MAR–8 JUL
929	71,783	The Philipines: Archipelago of Exchange	Musée Quai Branly	Paris	6 APR–14 JUL
926	51,605	* Kahlo, Rivera and Modern Mexico	Nelson Atkins Museum of Art	Kansas City	1 JUN–18 AUG
925	60,000	Rosemarie Trockel/Judith Bernstein	New Museum	New York	24 OCT 12–20 JAN 13
920	80,000	Magnificent Manuscripts	Kunsthalder der Hypo-Kulturstiftung	Munich	10 OCT 12–11 JAN 13
919	92,837	* Papunya Tula: Works on Paper	Art Gallery of New South Wales	Sydney	13 DEC 12–24 MAR 13
911	92,000	Turner from the Tate: Making of a Master	Art Gallery of South Australia	Adelaide	8 FEB–10 MAY
908	99,917	Man Ray Portraits	National Portrait Gallery	London	7 FEB–27 MAY
906	129,093	Fiona Tan: Inventory	MAXXI	Rome	27 MAR–8 SEP
906	92,438	Anish Kapoor	MCA Australia	Sydney	20 DEC 12–1 APR 13
904	193,780	Alighiero Boetti in Rome	MAXXI	Rome	23 JAN–29 SEP
902	106,649	* Sicily	Getty Villa	Los Angeles	1 APR–10 AUG
900	25,572	* Marilia Bianchini	Santander Cultural Porto Alegre	Porto Alegre	15 MAY–16 JUN
897	232,877	The Paintings of the King of Savoy	Reggia di Venaria Reale	Venaria	16 MAR 12–13 JAN 13
897	72,381	* Debbagh, Hagari, Memisoglu, Nguyen	Whitechapel Gallery	London	12 OCT 12–13 JAN 13
894	116,080	Moment: Gerry Johansson	Moderna Museet	Stockholm	27 OCT 12–31 MAR 13
893	63,668	* Collection Sandretto Re Rebaudengo	Whitechapel Gallery	London	18 JUN–8 SEP
891	74,233	The Impressionist Line	Frick Collection	New York	12 MAR–8 JUN
890	66,513	Japanese Art from the Ellison Collection	Asian Art Museum	San Francisco	28 JUN–22 SEP
889	74,267	Picasso Black and White	Museum of Fine Arts	Houston	22 FEB–27 MAY
887	25,988	* Tulio Pinto	Santander Cultural Porto Alegre	Porto Alegre	2 JUL–4 AUG
887	19,893	Traces of Hands: Rodin and Bourdelle	National Museum of Western Art	Tokyo	2–27 JAN
886	131,986	In Fine Style: Tudor and Stuart Fashion	The Queen's Gallery	London	10 MAY–6 OCT
885	95,000	The Art of Restoration	Kremlins Museums	Moscow	9 APR–11 AUG
884	79,577	Spanish Drawings from the British Museum	Museo Nacional del Prado	Madrid	10 MAR–16 JUN
882	140,937	Picasso/Duchamp: He was Wrong	Moderna Museet	Stockholm	25 AUG 12–1 MAR 13
882	37,315	* Soban, Dining Table of the Joseon Dynasty	Jeonju National Museum	Jeonju	14 MAY–30 JUN
880	28,804	* Harcourt: Sculptor of Light	Museu Nacional, Conjunto Cultural	Brasília	1 MAR–7 APR
879	227,118	* Drama and Devotion	Getty Center	Los Angeles	5 JUL–12 JAN 13
878	220,973	Landscape of Petrópolis	Museu Imperial	Petrópolis	16 MAR–1 DEC
878	64,725	FreePort (no. 006): Nick Cave	Peabody Essex Museum	Salem	2 MAR–27 MAY
878	52,047	* Works from 30th São Paulo Bienal	Fundação Bienal de São Paulo	São José do Rio	16 APR–23 JUN
877	93,000	Manfred Bockelmann	Leopold Museum	Vienna	17 MAY–2 SEP
876	88,696	* The Last Days of Pompeii	Getty Villa	Los Angeles	12 SEP 12–13 JAN 13
876	65,927	The Floating World of Paul Jacoulet	Musée Quai Branly	Paris	26 FEB–10 MAY
876	59,350	All About De Sica	Museo dell'Arte Piana	Rome	8 FEB–28 APR
874	124,071	New Blue and White	Museum of Fine Arts	Boston	20 FEB–14 JUL
874	103,503	Helmut Newton	Palazzo delle Esposizioni	Rome	6 MAR–21 JUL
871	80,869	Destroy the Picture: Painting the Void	Museum of Contemporary Art	Chicago	16 FEB–10 JUL
870	105,250	Maurizio Cattelan: Kaputt	Fondation Beyeler	Basel	8 JUN–6 OCT
869	85,750	Lawrence Weiner Drawings	MACBA	Barcelona	8 MAR–30 JUN
864	32,702	Alexandre Da Costa	Museu de Arte Contemporânea	Niterói	13 JUL–25 AUG

CONTINUED ON PAGE 15 ►

VISITOR FIGURES 2013

Exhibition & museum attendance survey

MOST POPULAR EXHIBITIONS continued from p14

Daily	Total	Exhibition	Venue	City	Dates
* An asterisk indicates that entrance to the exhibition and the museum was free					
862	93,185	<i>Giorgio de Chirico: Context</i>	Upper and Lower Belvedere	Vienna	12 JUL-27 OCT
861	66,347	<i>Steve McQueen</i>	Art Institute of Chicago	Chicago	19 OCT-12 JAN13
861	253,099	<i>Dadang Christanto</i>	Art Gallery New South Wales	Sydney	15 SEP-12 JUL 14
860	46,688	<i>The Tender Smile of Buddha Meets Jeju</i>	Jeju National Museum	Jeju	16 APR-16 JUN
856	61,776	<i>Dobell Prize for Drawing 2012</i>	Art Gallery New South Wales	Sydney	30 NOV-12 FEB13
856	73,531	<i>Alex Katz: Give Me Tomorrow</i>	Turner Contemporary	Margate	6 OCT-12 JAN13
853	55,456	<i>Drawing Surrealism</i>	LACMA	Los Angeles	21 OCT-12 JAN13
851	68,594	<i>Art and Nature in the Middle Ages</i>	Musée National des Beaux-Arts	Québec	4 OCT-12 JAN13
850	54,150	<i>Doorways to the Sacred</i>	National Gallery	Oslo	27 FEB-12 MAY
849	118,307	<i>William Eggleston</i>	Metropolitan Museum of Art	New York	26 FEB-28 JUL
843	112,058	<i>Moment: Tala Madani, Rip Image</i>	Moderna Museet	Stockholm	25 MAY-27 OCT
842	23,100	<i>Km. 44th Firsts</i>	Istanbul Modern	Istanbul	19 DEC-20 JAN13
838	90,557	<i>Lloyd Rees</i>	Art Gallery New South Wales	Sydney	5 APR-21 JUL
838	52,582	<i>Paul Klee: Angels</i>	Hamburger Kunsthalle	Hamburg	26 APR-7 JUL
835	102,517	<i>Eulalia Grau</i>	MACBA	Barcelona	8 FEB-30 JUN
832	78,252	<i>Japanism</i>	CaixaForum Barcelona	Barcelona	14 JUN-15 SEP
830	2,489	<i>Ultra-Red: Reassembly</i>	Serpentine Gallery	London	19-21 APR
825	89,916	<i>Ice Age Art: Arrival of the Modern Mind</i>	British Museum	London	7 FEB-26 MAY
822	96,029	<i>Haroon Mirza/William Scott</i>	Hepworth Wakefield	Wakefield	25 MAY-29 SEP
820	66,909	<i>Last Works: Manet to Kippenberger</i>	Schirn Kunsthalle	Frankfurt	28 FEB-2 JUN
818	66,739	<i>Phil Collins</i>	Museum Ludwig	Cologne	18 APR-21 JUL
817	92,234	<i>Royal Treasures from the Louvre</i>	Legion of Honor	San Francisco	17 NOV-12 MAR13
817	70,229	<i>Mexico: a Revolution in Art 1910-40</i>	Royal Academy of Arts	London	6 JUL-29 SEP
816	61,228	<i>Vermeer and Music</i>	National Gallery	London	26 JUN-8 SEP
814	104,612	<i>* First Ladies: Australian Women</i>	National Portrait Gallery	Canberra	1 FEB-8 JUN
813	104,904	<i>Guttuso, 1912-2012</i>	Complesso del Vittoriano	Rome	12 OCT-12 FEB13
812	41,592	<i>Proximities: What Time Is There?</i>	Asian Art Museum	San Francisco	24 MAY-21 JUL
808	155,883	<i>* Brenda Croft</i>	Art Gallery New South Wales	Sydney	6 APR-15 OCT
808	123,613	<i>* Heimo Zoenig</i>	Reina Sofia	Madrid	9 NOV-12 APR13
807	91,920	<i>Moment: Ulm Wiggan</i>	Moderna Museet	Stockholm	13 APR-25 AUG
807	79,000	<i>Hilma af Klint: A Pioneer of Abstraction</i>	Hamburger Bahnhof	Berlin	15 JUN-6 OCT
807	18,108	<i>Michelle Valori: Inhabiting the House</i>	MAXXI	Rome	21 JAN-17 FEB
805	15,359	<i>* Flatlands</i>	Art Gallery New South Wales	Sydney	13 SEP-12 FEB13
803	63,456	<i>Wolfgang Hahn Prize: Andrea Fraser</i>	Museum Ludwig	Cologne	21 APR-21 JUL
802	60,000	<i>NYC 1993</i>	New Museum	New York	13 FEB-26 MAY
793	77,016	<i>Mantegna to Matisse: Master Drawings</i>	Frick Collection	New York	2 OCT-12 JAN13
792	80,000	<i>Karl Friedrich Schinkel</i>	Kunsthalle der Hypo-Kulturstiftung	Munich	1 FEB-12 MAY
792	72,823	<i>Great and Mighty Things: Outsider Art</i>	Philadelphia Museum of Art	Philadelphia	3 MAR-9 JUN
789	257,240	<i>White Gold</i>	Israel Museum	Jerusalem	8 MAY-12 APR13
787	76,682	<i>* James Capper: Divisions</i>	Yorkshire Sculpture Park	Wakefield	5 JAN-14 APR
786	67,355	<i>Urs Fischer</i>	Museum of Contemporary Art	Los Angeles	21 APR-19 AUG
786	23,250	<i>Everything for Art</i>	ZKM Centre for Art and Media	Karlsruhe	1 JAN-10 FEB
783	230,290	<i>* Miro: Sculptor</i>	Yorkshire Sculpture Park	Wakefield	17 MAR-12 JUN13
783	63,836	<i>The Plastics and Beyond: Montreal</i>	Musée National des Beaux-Arts	Québec	7 FEB-12 MAY
781	149,114	<i>Multiple Leminski</i>	Museu Oscar Niemeyer	Curitiba	27 OCT-12 JUN13
781	73,394	<i>They Seek a City</i>	Art Institute of Chicago	Chicago	1 MAR-2 JUN
781	32,012	<i>Joan Miró: Imagery</i>	Moscow Museum of Modern Art	Moscow	26 APR-9 JUN
780	62,997	<i>Ahmad Shabbir: Phantom Home</i>	MACBA	Barcelona	25 JAN-28 APR
779	101,000	<i>Monet, Gauguin, Szinyeimerse, Rippl-Rónai</i>	Hungarian National Gallery	Budapest	28 JUN-24 NOV
778	73,952	<i>Ken Price Sculpture: a Retrospective</i>	LACMA	Los Angeles	16 SEP-12 JAN13
777	38,742	<i>Christian Marclay: The Clock</i>	SFMOMA	San Francisco	6 APR-2 JUN
776	44,027	<i>Ken Ueno: Liquid Lucratus</i>	MUAC UNAM	Mexico City	17 AUG-1 NOV
773	62,425	<i>Robert Mapplethorpe: XYZ</i>	Museu Nacional d'Art de Catalunya	Barcelona	21 NOV-12 JAN13
768	100,645	<i>Treasure Island: British Art</i>	Fundación Juan March	Madrid	5 OCT-12 JAN13
767	160,866	<i>Paths of Wonder</i>	Museo Nazionale del Bargello	Florence	21 MAR-1 NOV
766	65,919	<i>* Edith Tudor Hart</i>	Scottish National Portrait Gallery	Edinburgh	2 MAR-26 MAY
759	57,367	<i>Movies and Videos by Artists</i>	Museu Oscar Niemeyer	Curitiba	5 SEP-1 DEC
758	44,742	<i>* Cate Considine: Cut Colony</i>	Art Gallery New South Wales	Sydney	8 NOV-12 JAN13
757	45,391	<i>Alex Kershaw: Fantasticology Tokyo</i>	Art Gallery New South Wales	Sydney	12 SEP-10 NOV
754	91,918	<i>Henri Matisse: la Gerbe</i>	LACMA	Los Angeles	21 APR-8 SEP
754	44,362	<i>* Storie Past: French Drawings</i>	Cantor Arts Center	Stanford	3 JUL-22 SEP
753	57,948	<i>Lost Line</i>	LACMA	Los Angeles	25 NOV-12 JAN13
750	70,547	<i>Turner Prize 2012</i>	Tate Britain	London	2 OCT-12 JAN13
747	65,592	<i>Wolfgang Tillmans</i>	Moderna Museet	Stockholm	6 OCT-12 JAN13
744	120,000	<i>* The Body</i>	Museo Soumaya	Mexico City	16 APR-20 OCT

TOP 100 ART MUSEUM ATTENDANCE continued from p3



Around 1.8 million people visited Marseille's new museum, MuCEM, in the six months it was open last year

No	Total	Venue	City	No	Total	Venue	City
11	3,290,500	Victoria and Albert Museum	LONDON	56	1,095,000	Museo Soumaya	MEXICO CITY
12	3,185,413	Reina Sofia	MADRID	57	1,091,143	Acropolis Museum	ATHENS
13	3,066,337	Museum of Modern Art	NEW YORK	58	1,083,815	National Portrait Gallery	WASHINGTON, DC
14	3,052,823	National Museum of Korea	SEOUL	59	1,050,000	National Art Museum of China	BEIJING
15	2,898,562	State Hermitage Museum	ST PETERSBURG	60	1,044,067	Kelvingrove Art Gallery and Museum	GLASGOW
16	2,705,814	National Folk Museum of Korea	SEOUL	61	1,018,378	Royal Academy of Arts	LONDON
17	2,398,066	Somerset House	LONDON	62	1,015,022	Montreal Museum of Fine Arts	MONTREAL
18	2,306,966	Museo Nacional del Prado	MADRID	63	966,502	Israel Museum	JERUSALEM
19	2,220,000	Rijksmuseum	AMSTERDAM	64	957,802	Belvedere	VIENNA
20	2,039,947	National Art Center Tokyo	TOKYO	65	956,498	Royal Ontario Museum	TORONTO
21	2,034,397	Centro Cultural Banco do Brasil	RIO DE JANEIRO	66	945,161	Serpentine Gallery	LONDON
22	2,014,636	National Portrait Gallery	LONDON	67	944,827	Museo Thyssen-Bornemisza	MADRID
23	1,946,420	Shanghai Museum	SHANGHAI	68	940,000	Neues Museum	BERLIN
24	1,940,921	* National Gallery of Victoria	MELBOURNE	69	931,639	Centro Cultural Banco do Brasil	SÃO PAULO
25	1,870,708	Galleria degli Uffizi	FLORENCE	70	931,015	Guggenheim Museum	BILBAO
26	1,824,000	MuCEM	MARSEILLES	71	911,342	Museu Picasso	BARCELONA
27	1,768,090	National Museum of Scotland	EDINBURGH	72	900,000	Musée de l'Orangerie	PARIS
28	1,758,460	Moscow Kremlin Museums	MOSCOW	73	894,876	MCA Australia	SYDNEY
29	1,728,815	* Getty	LOS ANGELES	74	892,806	CaixaForum Barcelona	BARCELONA
30	1,690,078	* FAMSF	SAN FRANCISCO	75	852,904	Art Gallery of Ontario	TORONTO
31	1,539,716	Art Institute of Chicago	CHICAGO	76	850,395	Museum of Fine Arts	HOUSTON
32	1,505,608	Saatchi Gallery	LONDON	77	850,194	Melbourne Museum	MELBOURNE
33	1,468,818	Centro Cultural Banco do Brasil	BRASILIA	78	824,898	Musée du Louvre-Lens	LENS
34	1,460,324	* National Galleries of Scotland	EDINBURGH	79	806,677	Palazzo Reale	MILAN
35	1,448,997	Van Gogh Museum	AMSTERDAM	80	790,732	CaixaForum Madrid	MADRID
36	1,422,013	Grand Palais	PARIS	81	778,853	Kunsthistorisches Museum	VIENNA
37	1,401,909	Tokyo National Museum	TOKYO	82	770,243	National Gallery of Australia	CANBERRA
38	1,378,272	Tate Britain	LONDON	83	747,874	Ashmolean Museum	OXFORD
39	1,360,000	State Tretyakov Gallery	MOSCOW	84	723,259	Palais de Tokyo	PARIS
40	1,333,430	Teatro-Museu Dali	FIGUERES	85	700,088	Musée d'Art Moderne de la Ville de Paris	PARIS
41	1,307,326	Musée Quai Branly	PARIS	86	700,000	Ullens Center for Contemporary Art	BEIJING
42	1,307,230	Palazzo Ducale	VENICE	87	700,000	Stedelijk Museum	AMSTERDAM
43	1,276,165	Gyeongju National Museum	GYEONGJU	88	689,582	* Seattle Art Museum	SEATTLE
44	1,260,577	Australian Centre for the Moving Image	MELBOURNE	89	662,389	Musées Royaux des Beaux-Arts	BRUSSELS
45	1,260,000	Pergamonmuseum	BERLIN	90	660,640	Huntington Library	SAN MARINO
46	1,257,241	Galleria dell'Accademia	FLORENCE	91	660,358	Art Gallery of South Australia	ADELAIDE
47	1,224,964	* Queensland Art Gallery/GOMA	BRISBANE	92	652,759	National Portrait Gallery	CANBERRA
48	1,223,196	Mori Art Museum	TOKYO	93	645,343	Hirshhorn Museum	WASHINGTON, DC
49	1,202,654	LACMA	LOS ANGELES	94	643,274	MACBA	BARCELONA
50	1,200,000	SAAM/Rennwick Gallery	WASHINGTON, DC	95	641,572	National Gallery of Ireland	DUBLIN
51	1,199,123	Guggenheim Museum	NEW YORK	96	639,810	Philadelphia Museum of Art	PHILADELPHIA
52	1,163,419	Valencia Institute of Modern Art	VALENCIA	97	635,917	Museu Nacional d'Art de Catalunya	BARCELONA
53	1,162,792	Art Gallery New South Wales	SYDNEY	98	630,000	Tel Aviv Museum of Art	TEL AVIV
54	1,155,575	National Museum of Western Art	TOKYO	99	627,800	Istanbul Modern	ISTANBUL
55	1,134,289	Museum of Fine Arts	BOSTON	100	613,090	Freer and Sackler Galleries	WASHINGTON, DC

Venues marked with an asterisk (*) indicate institutions with more than one building. These figures have been combined. The breakdown for the following institutions is: National Gallery of Victoria (NGV International: 1,306,852; Ian Potter Centre: NGV Australia: 634,069); Getty Center: 1,356,381; Getty Villa: 372,434; FAMSF (De Young: 1,304,339; Legion of Honor: 385,739); National Galleries of Scotland (Glasgow National Gallery: 931,296; Scottish National Portrait Gallery: 261,917; Scottish National Gallery: 265,094); Queensland (Queensland Art Gallery: 592,651; GOMA: 627,807); Seattle Art Museum (includes the Seattle Asian Art Museum and the Olympic Sculpture Park); separate figures were not available as we went to press.

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